CHURCH AND THEATER ON A COLOSSAL SCALE

The juxtaposition of ancient and modern elements in Franz Liszt's Oratorio *Christus*

by

Maria C. Hagan

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
December 2018

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Doctor of Music

Doctoral Committee

_____
Kyle Adams, Research Director

_____
Betsy Burleigh, Chair

_____
Carolann Buff

_____
Walter Huff

December 7, 2018

Acknowledgements

This document would not have been possible without the support of many. I would like to express my sincere gratitude to the members of my committee, Dr. Kyle Adams, Dr. Dominick DiOrio, Dr. Betsy Burleigh, Mr. Walter Huff, and Dr. Carolann Buff. I am most grateful of your support of this project and of my studies throughout my years at Indiana University. I would especially like to thank my research director, Dr. Kyle Adams, for his guidance during this project. I would also like to acknowledge the various professors and mentors that I have had the privilege to work with during my time at the Jacobs School of Music. Although there are too many to list here, I would particularly like to recognize Dr. Halina Goldberg and Ms. Jane Dutton, my minor field advisors.

I would also like to thank Fr. Raymond-Marie Bryce, O.P. and Fr. Patrick Hyde, O.P., both of whom provided consultation on theological topics and Latin translations. Lastly, I would like to thank my family for their unending support of my musical and academic pursuits. I would like to specifically acknowledge my mother, Claire, who helped to care for my son, Benjamin, during both the exam preparation process and while writing this document. And of course, I would like to acknowledge my husband, Chris, my proofreading and formatting guru. Thank you for your support during this project and always – you are my greatest inspiration.

Table of Contents

List of Examples

List of Tables

List of Appendices

INTRODUCTION

In his 1834 essay, *On the Future of Church Music*, Franz Liszt wrote:

> To attain this [recognition of God and the people as living source; to ennoble, to comfort, to purify man, to bless and praise God] the creation of a new music is indispensable. This, which for the want of another designation we would baptize humanity, must be inspired, strong, and effective, uniting in colossal proportions, theater and church; at the same time dramatic and holy, splendid and simple, solemn and serious, fiery and unbridled, stormy and calm, clear and fervid.[1]

The title of this document, *Church and Theater on a Colossal Scale*, was inspired by this passage. Liszt had a unique conception of church music, shaped both by his Catholic faith and the societal trends of the nineteenth century. He advocated for a type of religious music that employed the resources of secular music (theater) for liturgical use (church).[2] The reference to colossal proportions and the dramatic nature of his descriptors appear to indicate Liszt's desire to emphasize the extremes of both the sacred and the secular and the inherent contrast between them: the dramatic, splendid, and unbridled nature of theater, and the holy, simple, and solemn nature of church. *Christus*, a monumental theological and musical work, is an embodiment of these contrasting extremes and, as such, is the quintessential example of Liszt's church music philosophy.

Self-identified as Liszt's "musical will and testament," the genesis and composition of *Christus* spanned nearly fifteen years from 1853 to 1868.[3] Liszt composed 65 sacred works, more than any of his contemporaries, and believed that these works represented the "best of himself."[4] Liszt believed that church music during the mid-19th century was being composed by "second-raters;" hence his lifelong ambition to revolutionize Catholic church music.[5] Liszt completed *Christus*, initially twelve movements, in 1866; however, he subsequently composed two additional movements ("The Foundation of the

---

[1] Paul Merrick, *Revolution and Religion in the Music of Liszt* (Cambridge: Cambridge University Press, 1897), 19-20.
[2] Robert Collet, "Choral and Organ Music," in *Franz Liszt, The Man and his Music*, ed. Alan Walker (New York: Taplinger Publishing Company, 1970), 319.
[3] Maria Eckhardt et al., "Liszt, Franz," *Grove Music Online* (2001): page, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.48265.
[4] Alan Walker, review of *Revolution and Religion in the Music of Liszt*, by Paul Merrick, *Music and Letters*, April 1988, https://www.jstor.org/stable/855237.
[5] Walker, review of *Revolution and Religion in the Music of Liszt*.

Church" and "O Filii et Filiae") to complete the fourteen movement work in 1868.[6] This alteration is indicative of Liszt's proclivity towards revision. Even after publication, Liszt was rarely satisfied with a work; hence throughout the course of his career, many of his compositions underwent radical transformation and therefore exist in multiple versions.[7] Liszt believed that "the artist is the bearer of the beautiful," that artists are vessels to reveal the beauty of God similar to the way in which a priest reveals the Word.[8] Liszt's tendency towards continual revision is consistent with his belief that artists reveal God, and therefore artistic works should, as much as possible, reflect the perfect nature of the Divine.

Christus is comprised of fourteen musical tableaux divided into three parts: *Christmas Oratorio*, *After Epiphany*, and *Passion and Resurrection*. Rather than attempt to progressively narrate the story of the life of Christ, Liszt chose specific events in Christ's life and ministry and illustrated each with a vivid musical depiction (see Appendix 1 for list of movements).[9] Liszt's text sources were the Vulgate, a Latin Biblical translation, Medieval Latin hymns, and texts/chants from the Catholic liturgy.

Christus is considered a part of the German "Christus," or life-of-Christ, oratorio tradition. Although this tradition began with Handel's *Messiah* in England, the genre was ultimately cultivated in Germany, where Liszt (a Hungarian composer) conducted *Christus'* premiere.[10] It is, however, unique among German oratorios. Set in Latin rather than German, it derives its text from the Catholic liturgy and the Vulgate, rather than a German Biblical translation (see Appendix 2 for complete text). Liszt's extensive use of plainchant is also unique within this tradition. Most significantly, the amount of orchestral music and Liszt's use of programmatic descriptions in *Christus* are unprecedented.[11] Another departure from existing tradition involves dramatic pacing. Because the events of *Christus* are spread

---

[6] David Friddle, "Franz Liszt's Oratorio *Christus,*" *Choral Journal* (November 2005): 90, http://www.davidfriddle.com/Content/Content/Articles/Choral_Journal_Nov-2005_Friddle.pdf.
[7] Alan Walker, *Reflections on Liszt* (Ithaca: Cornell University Press, 2005), xvi.
[8] Walker, review of *Revolution and Religion in the Music of Liszt*.
[9] Collet, "Choral and Organ Music," 319.
[10] Howard Smither, *A History of the Oratorio: Volume 4* (Chapel Hill: The University of North Carolina Press, 2000), 227.
Other examples of this German "Christus" tradition include: Reiter's *Paradies* (1845), Mendelssohn's *Christus* (1847- unfinished), and Kiel's *Christus* (1872); for a complete chart of nineteenth century life-of-Christ works, see Smither, pg. 95.
[11] Smither, *A History of the Oratorio*, 123-24.

throughout Christ's entire lifetime (and before, if we consider the prophecy in "Introduction"), it does not possess the narrative and dramatic intensity throughout that is characteristic of this tradition.[12] This is most often seen in passion oratorio settings, in which the entire work is crafted around the highly dramatic events of a few days.

To achieve a contextual understanding of the sacred and secular environments from which Liszt's conception of church music and *Christus* emerged, three nineteenth century societal trends must be addressed: secularization, *Kunstreligion*, and the Cecilian Movement. The nineteenth century was characterized by wide-spread secularization, a trend that began a century earlier among the educated elite with the Enlightenment.[13] This movement promulgated the ideals of reason and science over religious belief and doctrine. Gradually, with this ideological shift, people generally became less interested in attending church services. Although the German oratorio had already begun its move out of church and into the concert hall (largely because of its scope and content), the eighteenth century German oratorio still served a function within the church "for use in divine service on high feast days."[14] However, with decreasing church attendance, the oratorio moved permanently into the concert hall. Liszt addresses this move in his 1834 essay: "In the present day…when pulpit and religious ceremonies serve as subjects for the mocker and the doubter, art must leave the sanctuary of the temple, and, coming abroad into the outer world, seek a stage for its magnificent manifestations."[15] In addition to acknowledging the growing skepticism that many held for religious practice, Liszt emphasized the need for religious art to find a stage outside of worship, implying that it still serves a purpose outside of church. This relates to *Kunstreligion*, or art-as-religion. Increasingly, people sought to experience religion in art or music; traditional religious experience within church was therefore replaced by sacred oratorio and other forms of religious music in the concert hall. People would experience a religious feeling from these performances (*Gefühlsreligion*)

---

[12] Smither, *A History of the Oratorio*, 123-24; 228.
Examples of this narrative and dramatic intensity that characterizes this tradition are found in the Passion settings of Bach, 18th century examples of the German "Christus" tradition.
[13] Ibid., 20.
[14] Ibid., 22.
[15] Ibid., 24.

but were removed from religious practice. *Kunstreligion* emphasized art as devotion.[16]

At the same time, however, Catholic church music was in the midst of reform. This movement was referred to as the Cecilian Movement, named after St. Cecilia, the patron saint of music. It was a reaction to the liberal ideas of the Enlightenment that sought to restore musical historicity. Proponents of this movement, referred to as Cecilians, "regarded 'true, genuine church music' as being subservient to the liturgy, and intelligibility of words and music as more important than artistic individuality."[17] These ideas were similar to those disseminated during the Counter Reformation of the sixteenth century. The two most significant characteristics of this movement were a preference for *a cappella* singing (with the exception of the organ, one of the few approved liturgical instruments), and a return to plainchant.[18] Because these characteristics are indicative of the function of music within liturgy, they became musical symbols of holiness and piety, used by composers to achieve a sacred effect.[19]

Each of these societal trends is realized in *Christus*. Liszt uses plainchant in six of *Christus'* fourteen movements, and frequently employs either *a cappella* chorus or chorus doubled *colla parte*. Subtle accompaniment was considered an "approximation" of *a cappella*; in this function the instruments were subservient to the voices, and therefore allowed. Logistically, given that the choruses performing these works were often comprised of amateurs, an unobtrusive accompaniment aided the choir in retaining pitch.[20] Liszt's incorporation of both of these characteristics reflect Cecilian reform. Despite its religious nature, however, Liszt did not intend for *Christus* to be performed in its entirety in a liturgical setting. He did intend for certain movements to be used liturgically (specifically "Pater Noster" and "The Beatitudes"), but the scope and required performing forces make *Christus* as a whole most appropriate for the concert hall. Its performance outside of church is therefore reflective of the prevailing secularization and *Kunstreligion.*

---

[16] Smither, *A History of the Oratorio*, 23.
[17] Siegfreid Gmeinwieser, "Cecilian movement," *Grove Music Online*. https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.05245.
[18] Gmeinwiester, "Cecilian movement."
[19] Smither, *A History of the Oratorio*, 112.
[20] Ibid., 112.

Liszt believed talent to be God-given, and therefore believed that it came with responsibility. He frequently stated *genie oblige*, or genius has obligations, and believed music to be an ethical force.[21] Given the prevailing secularization, and the growing preference that religion be experienced in art rather than church, the ethical role of music was magnified, as increasingly it was society's only exposure to religion. Based upon contemporary performance reviews, scholars have noted that although *Christus* is a concert work, Liszt's use of Latin (the official language of the Catholic Church) and plainchant give *Christus* a devotional dimension. Most poignant, following an 1886 performance, a reviewer remarked: "*Christus* is animated by a genuine religious spirit," and "the performance made a deep religious and truly sublime impression; every number produced in us a genuine religious mood."[22] As Smither claims, "*Christus* is Liszt's realization of the qualities of church music that he had called for in his youthful article of 1834, church music "uniting in colossal proportions, theatre and church."[23]

Christus is indeed a colossal work. More than any of his other compositions, *Christus* embodies Liszt's philosophy of uniting church and theater on a grand scale. Liszt advocated for religious music that employed the resources of large-scale secular music. In the nineteenth century, these resources could have encompassed a variety of traits, including large performing forces, employment of extremes in regards to dynamics and range, a chromatic approach to harmony, the use of program, and others. *Christus'* scoring is large, even by nineteenth-century performance standards: 3 flutes (one doubling on piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, bass drum, bells, harp, organ, harmonium, and strings, a chorus "large enough to balance the orchestra," and achieve 8-part division, and soprano, mezzo, alto, tenor, baritone and bass soloists.[24] Throughout the work Liszt employs extremes of dynamics (and range, to a lesser degree) as well as chromatic harmony. Liszt amplifies the extremes of character and dynamics by orchestration and varying texture, shifting between the extremes of full orchestra and reduced chamber ensemble. With a performance time of over three

[21] Walker, *Reflections on Liszt*, xvi.
[22] Smither, *A History of the Oratorio*, 248.
[23] Ibid., 248.
[24] Ibid., 228

hours, *Christus* is also colossal in length.

Regarded by Smither as "a giant piece of program music,"[25] *Christus* is colossally programmatic. A program of this breadth is unprecedented. The work spans the entire life of Christ (including before his birth, considering the prophecy in the "Introduction"). Although *Messiah* also spans the entirety of Christ's life, Handel omitted Christ's ministry, transitioning immediately from Christ's birth to his passion. The use of program was a growing secular trend of the nineteenth century; Liszt's use of a religious program is therefore one of the ways in which Liszt unites sacred and secular. The program exists on three levels. The primary (and most obvious) program is the life of Christ. The secondary program is defined by the inscription (noted as 'motivum') at the beginning of the score: "Instead, speaking the truth in love, we will in all things grow up into him who is the Head, that is Christ." This provides insight into Liszt's personal understanding of Christ, and therefore provides the framework for our understanding of his depiction of Christ. Lastly, each individual movement is programmatic.

In addition to this use of a sacred program, Liszt's commitment to sacred musical traits contributes to the colossal nature of this work. Liszt incorporates Cecilian elements throughout; he employs sacred pre-existing material extensively and scores for *a cappella* chorus (or an approximation of *a cappella*). These reflect the Catholic nature of this work, Liszt's respect for liturgy, and church history. Liszt's church music philosophy is one of colossal unification of sacred and secular for the glorification and praise of God. The 'colossal' part of this philosophy is evident, as discussed in his employment of musical and programmatic elements. Liszt achieves unification, however, by emphasizing these sacred and secular elements equally. He effectively balances the theatrical elements (large performing forces, dynamic/range extremes, length, etc.) with sacred elements (sacred program, Cecilian elements); religious elements are not more important than theatrical elements, and vice versa. *Christus* is therefore the quintessential example of Liszt's church music philosophy.

Liszt conducted the premiere of the fourteen-movement version on May 29, 1873 in a Protestant

[25] Smither, *A History of the Oratorio*, 230.

church in Weimar.[26] Interestingly, Liszt included cuts in his performance (806 measures), so the first complete performance was conducted by Hans Richter in November 1873.[27] Smaller sections of the work had been performed prior to the premiere; "The Beatitudes" in 1859, "Stabat Mater Speciosa" in 1866, and the entire first part, *Christmas Oratorio,* in 1871 (with Anton Bruckner serving as organist).[28] Despite its stature as one of the greatest works on the life of Christ,[29] there have been few complete performances of *Christus*, due in large part to logistical and financial considerations (e.g. immense performing forces and a performance time of over three hours). Liszt conceived of *Christus* episodically, and, as noted above, intended for some movements to function independently within a liturgical setting.[30]

Merrick, among other scholars, asserted that this work contains some of Liszt's finest writing: "*Christus* contains Liszt's best single choral piece for mixed choir and organ ('Pater Noster'), his best piece for solo voice and orchestra ('Tristis est anima mea'), and his best piece for soloists, choir, and orchestra ('Stabat Mater Dolorosa')…'The Beatitudes,' the first music to be written, has a claim to pride of place among Liszt's choral works for beauty and originality combined."[31] Furthermore, Smither claims "*Christus* is widely regarded as representing the pinnacle of Liszt's contributions to sacred music and oratorio and among the great oratorios of the nineteenth century."[32]

This document discusses the juxtaposition of ancient and modern musical elements throughout *Christus*. The first chapter discusses Liszt's compositional style and the modern elements of *Christus*. It begins with an overview of Liszt's style and his various musical achievements; emphasis is placed upon his progressivism, particularly in regards to form and harmony. Following this introduction, I identify four primary stylistic characteristics relevant for a discussion of *Christus*: Liszt's use of program, orchestration, chromaticism, and thematic transformation. Each of these characteristics is then discussed in detail, and multiple examples of their occurrence in *Christus* are provided. Chapter two discusses

---

[26] Merrick, *Revolution and Religion in the Music of Liszt*, 184.
[27] Ibid., 184.
[28] Smither, *A History of the Oratorio*, 226-227.
[29] Merrick, *Revolution and Religion in the Music of Liszt*, 184.
[30] Collet, "Choral and Organ Music," 327.
[31] Merrick, *Revolution and Religion in the Music of Liszt*, 185.
[32] Smither, *A History of the Oratorio*, 247.

Liszt's use of plainchant and the influence of ancient elements throughout *Christus*. This chapter begins with a discussion of the various ways in which Liszt transforms pre-existing materials throughout *Christus*. I discuss each of the nine pre-existing materials employed in *Christus* in detail; I provide the liturgical and historical background and significance of each, the movement(s) in which each occurs, and the ways in which Liszt transforms each chant. I also address the theological and programmatic significance of each transformation. Chapter three focuses on the programmatic implications of Liszt's juxtaposition of ancient and modern elements. Liszt had a predilection for incorporating traditional musical elements into his works. His incorporation and transformation of traditional elements both connects *Christus* to the historical Church and informs his program. Chapter three concludes with a discussion of *Christus* as the quintessential example of Liszt's church music philosophy. "Dramatic and holy, splendid and simple, solemn and serious, fiery and unbridled, stormy and calm, clear and fervid," *Christus* embodies Liszt's idea of uniting church and theater on a colossal scale.

CHAPTER 1: MANIFESTATIONS OF LISZT'S COMPOSITIONAL STYLE IN *CHRISTUS*

A highly-regarded virtuosic pianist and prolific composer, Liszt was a revolutionary and one of the leading musicians of the Romantic era. Liszt was a multifaceted musician; in addition to his principal work as a pianist and composer, he was highly regarded as a conductor, writer, editor, and teacher. Along with Wagner and Berlioz, he was a member of the so-called New German School, a mid-nineteenth century group of musicians dedicated to musical progress.[1] The achievements of this school included the development of new music genres, innovations in harmonic language and orchestral technique, and a new approach to form.[2]

Liszt contributed to the development of new genres with his invention of the symphonic poem. Musical form was going through a miniaturization process in the mid-nineteenth century; Beethoven had exhausted the limits of the symphony, consequently many composers turned towards "smaller, more compact" forms.[3] Liszt's symphonic poems were single-movement works that maintained "the traditional logic of symphonic thought."[4] They were also programmatic works. Liszt considered artistic expression to be paramount, and therefore championed program music. Liszt further contributed to new genres and this new formal approach with his development of thematic transformation, a way to create unity throughout a work by alteration and repetition of thematic material in such a way that reflects the particular mood of a section.[5] Thematic transformation allowed for a theme to evolve programmatically. Liszt pushed the boundaries of harmony; he experimented with atonality, non-diatonic scales, and extended harmonies.[6] He frequently employed chromaticism, tended to modulate to remote keys, and explored the use of tonally-ambiguous sonorities such as augmented triads and diminished-seventh

---

[1] Thomas Grey, "New German School," *Grove Music Online*. https://doi-org.proxyiub.iu.edu/10.1093/gmo/9781561592630.article.40621.
[2] Grey, "New German School."
[3] Richard Crocker, *A History of Musical Style* (New York: Dover Publications, 1986), 451.
[4] Hugh Macdonald, "Symphonic Poem," *Grove Music Online*. https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.27250.
[5] Peter Burkholder, Donald Grout, and Claude Palisca, *A History of Western Music* (New York: W.W. Norton, 2006) 728.
[6] R. Larry Todd, "The 'Unwelcome Guest' Regaled: Franz Liszt and the Augmented Triad," *19th Century Music*, Vol.12, No. 2. http://www.jstor.org.proxyiub.uits.iu.edu/stable/746735.

chords. Many of Liszt's compositional techniques and procedures foreshadowed the trends of the twentieth century.

Liszt was also a progressive performer. As a pianist, he made advancements in technique and expression that, in conjunction with major developments of the instrument (e.g. a bigger sound and greater dynamic range), allowed for a wider variety of textures and the imitation of various timbres. Liszt is credited as taking "the piano out of the salon and placing it into the modern concert hall." As a conductor, Liszt focused on shaping sound rather than simply keeping time, and elevated the role of the conductor to "musician-in-chief." He was also known for his innovative programming and his preservation/promotion of music of the past.[7]

Liszt was furthermore, an academic. As a teacher, he focused on the importance of expression and interpretation, and the necessity of seeking meaning in every note, both concepts that should inform the analysis and performance of his works as well. Liszt is also considered the inventor of the masterclass. Given his focus on artistic expression and performance, he devised this academic setting for students to practice performance skills. Additionally, Liszt was an active writer and editor. He frequently wrote essays to provide context for performances (essentially program notes), and published editions of various keyboard works, including Beethoven sonatas, Chopin preludes, and a collection of Schubert's keyboard works.[8]

Despite these many contributions, however, the focus of this document will be on Liszt's innovations as a composer. Four specific characteristics of his style are crucial for an understanding of *Christus*: his use of program, orchestration, chromaticism, and thematic transformation. It should be noted that the use of program is the definitive characteristic of Liszt's style; he employed and/or manipulated other musical elements to serve his program. Liszt favored expressive titles over formal ones such as "Symphony," "Concerto," "Sonata," and so forth. For example, his *Eine Faust-Symphonie in drei Charakterbildern*, referred to as his *Faust Symphony*, is essentially three symphonic poems. Rather than

[7] Eckhardt, et al. "Liszt, Franz."
[8] Ibid.

progressively tell the story of Goethe's *Faust*, each of the three movements is a musical description of each of the three characters. Although this work possesses many of the same musical characteristics of a symphony, Liszt significantly alters the form to suit his program. Similarly, *Christus* was programmatically motivated. Liszt employed a variety of musical techniques to achieve his programmatic goals, primarily chromaticism, thematic transformation (or some form of thematic manipulation/alteration), and orchestration. For this reason, a discussion of chromaticism, for example, would be incomplete without reference to Liszt's programmatic use of chromaticism. Also because of Liszt's programmatic impetus, he frequently employed multiple techniques simultaneously. In many of the sections in which Liszt increased his use of chromaticism to heighten drama and intensity, he also expanded the orchestration to create a structural crescendo. In these instances, although his use of chromaticism and orchestration could be isolated and discussed separately, it is the combination of these techniques that make these sections truly compelling. The subsections below will discuss each musical technique in detail, and will provide an example(s) of the isolated technique and a discussion of the way in which Liszt's use of this technique supported his program.

Program Music

One of Liszt's most significant musical contributions was his invention of the symphonic poem, or *symphonische Dichtung*. Symphonic poems are single-movement, programmatic orchestral works that often feature sections of contrasting character and tempo, and the development or transformation of thematic material.[9] Symphonic poems are characteristically symphonic, just in a condensed format: they are symphonic in sound and developmental procedures and often contain vestiges of traditional forms.[10] Various scholars suggest that symphonic poems represent "the most sophisticated development of programme music."[11,12] The roots of Liszt's symphonic poems are found in the program works of Beethoven and Berlioz, particularly Beethoven's overtures and Sixth Symphony, "Pastorale," and

[9] Burkholder, Grout, and Palisca, *A History of Western Music*, 728.
[10] Ibid., 728.
[11] Macdonald, "Symphonic Poem."
[12] Smither, *A History of the Oratorio*, 118.

Berlioz's program symphonies, specifically *Symphonie Fantastique*.[13] Some scholars have observed such a strong influence that they refer to Liszt's symphonic poems as Beethoven-Berlioz miniature symphonies.[14] Liszt's thirteen symphonic poems are the quintessential examples of the genre.

The influence of the symphonic poem is evident in *Christus*. *Christus* is comprised of fourteen musical tableaux, vivid programmatic musical depictions of events in Christ's life.[15] Each of the movements in *Christus* is programmatic, as each seeks to musically depict a given event. Of the fourteen movements of *Christus*, three are entirely orchestral: "Introduction" (1), "Shepherd's Song at the Manger" (4), and "March of the Three Holy Kings" (5). "Pastorale," the first half of Movement 2, "Pastorale and Announcement of the Angels," is also entirely orchestral. In addition, two movements are orchestrally focused: "The Miracle" (9), and "Tristis est anima mea" (11). Although both movements are scored for chorus and/or soloists, the voices serve a secondary function; the vocal material in each of these movements is relatively brief, and while Liszt's vocal writing is poignant and effective, it ultimately serves the programmatic drama spurred by Liszt's orchestral writing. Alongside the growing interest in program music in the Romantic era, the role of the orchestra assumed an increasingly important dramatic function, particularly in regards to interludes/transitions and orchestra-only movements.[16] *Christus* reflects this trend as it represents arguably the "most extensive use of independent orchestral music in the history of the [oratorio] genre."[17] Saffle has observed musical similarities between the orchestral movements in *Christus* and Liszt's symphonic poems,[18] as each are programmatic orchestral or orchestrally-focused movements that feature contrasting sections and tempos, and feature some alteration of thematic material. The status of *Christus* as one of Liszt's finest works is due, in large part, to the influence of the symphonic poem and Liszt's exquisite handling of program; *Christus* represents "the

[13] Macdonald, "Symphonic Poem."
[14] Crooker, *A History of Musical Style*, 452.
[15] Collet, "Choral and Organ Music," 319.
[16] Smither, *A History of the Oratorio*, 118.
[17] Ibid., 118.
[18] Michael Saffle, "Sacred Choral Works," in *The Liszt Companion*, ed. Ben Arnold (Westport, CT: Greenwood Press, 2002), 350.

ultimate ideal, the final resting place, of programme music as conceived by Liszt."[19]

Two Case Studies: Movements 11 and 9

"Tristis est anima mea" (My soul is sorrowful), Movement 11, is a poignant example of Liszt's use of program. Liszt scholar Robert Collet has noted that this movement is essentially a "symphonic poem with bass solo."[20] This is the first movement of Part III, *Passion and Resurrection*. The text is from the Gospel of Matthew (26:38-39), from the scene in the Garden of Gethsemane on the eve of the Crucifixion. The text depicts Christ's emotional progression in this scene from sorrow, to desperation, to resignation and acceptance. Musically, this emotional progression is reflected in Liszt's over-arching progression from chromaticism to tonality. Additionally, on a smaller scale, Liszt illustrates each of Christ's individual emotions with specific musical techniques. He depicts Christ's sorrow and isolation with his use of chromaticism, the avoidance of metric stress, and sigh motives. He depicts Christ's growing desperation with a progressive intensification of rhythm and thicker orchestration. Lastly, Liszt depicts Christ's resignation and acceptance with the transition to a major key. As addressed in the introduction to this chapter, Liszt frequently employed multiple musical techniques simultaneously throughout *Christus* to achieve his programmatic goal, and this movement is an excellent example. This movement is also a profoundly powerful vocal work. Although the baritone, who represents the voice of Christ, only sings a small portion of this movement, it is "a masterpiece of eloquent vocal concision and as close to an aria as one finds in the oratorio."[21] Liturgically, Tristis est anima mea is used during Tenebrae on Maundy Thursday.

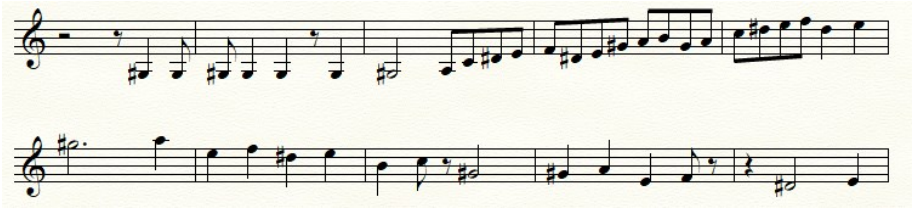
This movement is divided into four sections:

Table 1.1. Movement 11, "Tristis est anima mea" form

Measures	1-58	59-116	117-179	180-241
Formal Division	A	B	A'	C

The movement begins with an unaccompanied chromatic line in the first violin:

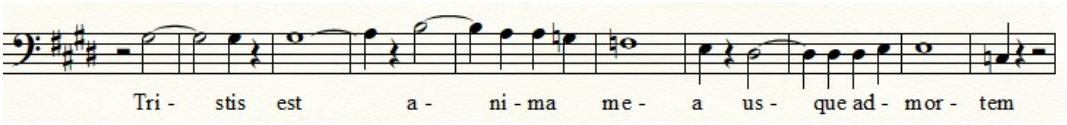
[19] Merrick, *Revolution and Religion in the Music of Liszt*, 187.
[20] Collet, "Choral and Organ Music," 334.
[21] Smither, *A History of the Oratorio*, 233.



Example 1.1. Movement 11, mm. 1-10, violin 1

In this Biblical scene, Christ enters the garden to pray. He is accompanied by three disciples whom He asks to stay awake and keep watch with Him, as He will be betrayed by Judas and arrested that evening. When He returns from prayer, however, He finds the disciples have fallen asleep. Liszt's scoring for unaccompanied violin reflects Christ's loneliness and isolation in this moment. Liszt instructs the strings to play *con sordini*, or with mutes, a technique that would dampen the instrument and create a slightly thinner, and in this instance, more haunting timbre that contributes to the overall aesthetic. The violin plays this chromatic line twice in this section. Both iterations are melodically identical; the second is transposed up a major third. Liszt avoids metric stress in these repetitions and throughout much of the first section. This gives the impression that time is suspended, and gives the solo lines a recitative-like quality. Following these two violin statements, the orchestra plays sequential descending sigh motives, frequently used to portray pain and suffering; in this instance a reflection of Christ's burden and sorrow at His betrayal and arrest, His impending denial, and imminent death.

The baritone soloist enters for the first time in m. 41 with the first phrase of text, "My soul is overwhelmed with sorrow to the point of death" (*Tristis est anima mea usque ad mortem*):



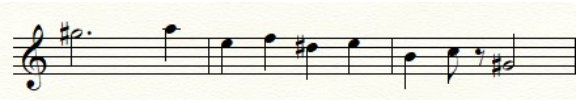
Example 1.2. Movement 11, mm. 41-50, baritone

Despite significant melodic variation, the baritone assumes the recitative-like quality of the first violin. Similar to the violin, the baritone sings this line twice. Again, both iterations are melodically identical; the second is transposed up a minor second. For both the violin and baritone, the sentiment of these statements becomes more impassioned with each repetition. Following these statements from the

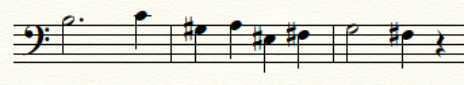
baritone, there is a brief orchestral response of descending sigh motives.

The second section (B) is quite different from the first. In contrast to the relatively free/recitative-like quality of the first section, this section is highly rhythmic, a reflection of Christ's emotional progression towards despair. Liszt introduces two important rhythmic motives, triplets and dotted rhythms. The triplets create rhythmic drive and emotional intensification. Liszt gradually intensifies the rhythm throughout this section: eighth note triplets in mm. 59-70, sixteenth note triplets in mm. 72-86, and tremolo from m. 87 through the end of the section. Additionally, there are two statements of 32-note triplets in the trumpets in mm. 91 and 93. This rhythmic process portrays Christ's growing desperation and concern. Liszt also begins to employ dotted rhythms in the brass (later echoed in the timpani): horns play dotted eighth notes, trumpets play dotted quarters, and trombones play double-dotted half notes, all layered throughout these measures. Dotted rhythms are indicative of a royal or military topos, and in this setting, Liszt uses them to exploit the idea of Christ the King, as throughout His passion, Christ is repeatedly mocked as "King of the Jews."

This section is also characterized by chromaticism; however, it functions differently than in the first section. Rather than to portray isolation and loneliness, Liszt uses it here to build drama and intensity. Perhaps this foreshadows the Passion events and Christ's crucifixion. The primary motive of this section, heard in m. 58, is derived from mm. 6-8 of the solo violin line of the first section:



Example 1.1. Movement 11 excerpt, mm. 6-8, violin 1



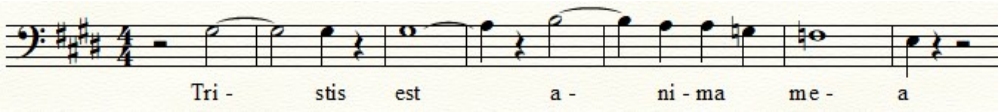
Example 1.3. Movement 11, mm. 58-60, cellos and basses

This is an example of Liszt's manipulation of thematic material. Although melodically and rhythmically both excerpts are similar, the context of each is quite different, particularly in regards to harmonization and rhythm. The violin statement in mm. 1-10 is predominantly unaccompanied; although

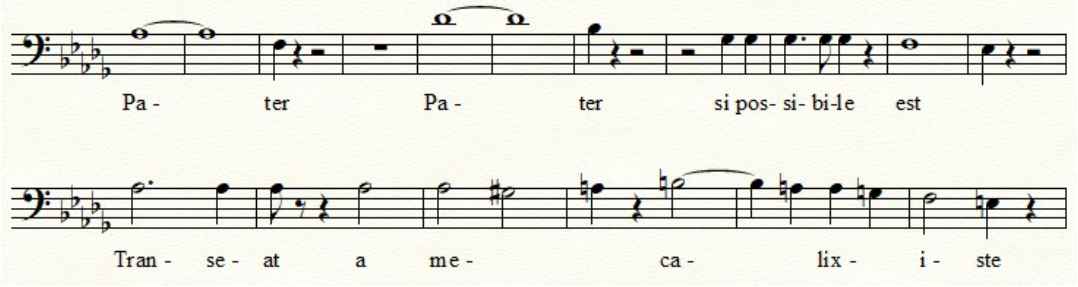
it is initially anchored by a sustained a minor chord in the strings, the excerpt used for this motive, mm. 6-8, is unaccompanied. Conversely, the motive in the B section is accompanied by full orchestra. Rhythmically, as discussed, the opening section gives the impression that time is suspended, whereas the B section features a growing rhythmic intensification. In this example, Liszt programmatically adapted the thematic material by altering the context. Liszt's continuation of this material throughout both sections reflects the programmatic connection between Christ's sorrow (emphasized in the first section) and His despair (portrayed in the second). The disjunct nature of this motive is perhaps another reflection of Christ's desperation. This motive is repeated throughout the orchestra until the climax in m. 98, at which point Liszt begins a structural decrescendo by reducing the orchestration. The baritone soloist does not sing in this section.

The third section (A') is divided into two smaller sections. The first (mm. 116.4-142) resembles the beginning. The baritone sings the same solo line (and text) that he sang in the opening section. Unlike the first section, however, he is accompanied; the orchestra plays a variation of the descending sigh motive throughout. The combination of the chromatic line in the baritone and the orchestral sigh motives makes this section more emphatic than the beginning. The most noticeable departure is the absence of the solo violin line.

There is a significant character shift in m. 143. Measures 143-178 are an extended accompanied recitative of the second and third lines of text (to this point, the baritone has sung only the first line of text). The baritone solo in this section is based upon the original baritone solo:



Example 1.2. Movement 11, mm. 41-45, baritone, original

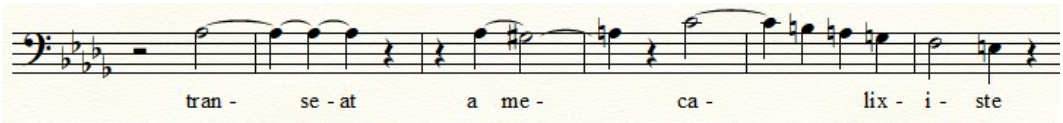


Example 1.4. Movement 11, mm. 144-160, baritone, variation

The similarity between these two solo lines creates musical unity throughout the movement, and programmatically connect Christ's sorrow, reflected in the first phrase of text of the original excerpt, "My soul is overwhelmed with sorrow to the point of death (*Tristis est anima mea usque ad mortem*)," and his agony and desperation, reflected in the second phrase of text of the variation above, "if it is possible, let this cup pass from me (*Pater si possibile est transeat a mecalix iste*)." Liszt also isolates the five-note descending line (B to E) as a fragment, and repeats it throughout both this and the final sections.

The final section (C) begins with a cadence into D-flat Major (first introduced in m. 143). Liszt obscures this key, however, by his continued chromatic writing throughout the end of the movement. Despite three strong cadences (mm. 179, 211, 236), D-flat Major is only confirmed in m. 236. Liszt's harmonic writing in this final section is theologically driven. Christian theology asserts that Christ's death was triumphant because He rose from the grave and achieved salvation for His followers. However, Christ's death was ultimately necessary because of the sins of humankind. Liszt's shift to D-flat Major emphasizes His triumph over death, perhaps the nagging chromaticism through the end of the movement is a reminder of this sin.

Liszt uses the same melody for the baritone in this section as in previous sections:



Example 1.5. Movement 11, mm. 187-192, baritone

In using this same material, Liszt is programmatically connecting all sections throughout this movement. Significantly, Liszt employs the text fragment "your will (*quod Tu*)" at the end of this section,

an indication that, although Christ asked that the cup pass from Him, he willingly submits to God's will.

Movement 9, "The Miracle," is another excellent example of Liszt's use of program. This movement is a depiction of Jesus' calming of the sea. Various scholars have claimed that this movement is "the best orchestral storm in all of Liszt's music."[22] Musically, Liszt employs a variety of techniques to portray the storm: chromaticism, orchestration (structural crescendos/decrescendos), syncopation, and extreme dynamic contrasts. Significantly, however, Liszt also includes programmatic text descriptions throughout the movement, all excerpts from the Biblical story in the Gospel of Matthew. The first description is noted beneath the title of the movement: "Without warning, a furious storm came upon the lake, so that the waves swept over the boat (*Et ecce motus magnus factus est in mari ita ut navicular operietur fluctibus*)."[23] The movement begins abruptly with ascending chromatic lines to portray the onset of the storm. However, there is an almost immediate interruption in m. 16 that corresponds with the programmatic inscription "but He [Christ] was asleep (*Ipse vero dormiebat*)." At this moment, the music becomes calm and static. Following this brief section, the intensity of the storm returns, characterized again by chromaticism, now in a call and response texture, reflective of tossing waves. In the midst of the storm, the disciples (male chorus) beg Christ for help, saying "Lord, save us, we are going to drown (*Domine, salva nos, perimus*)." Immediately following their plea, the storm ceases, Christ responds, "You of little faith, why are you so afraid (*Quid timidi est is modicae fidei*)?" and the music becomes calm and tranquil to reflect the quieted sea. This calm music is accompanied by the programmatic phrase: "and it was completely calm (*Et facta est tranquilitas magna*)." Although the music alone paints a vivid picture of the storm, Liszt's incorporation of these programmatic inscriptions creates an additional level of specificity.

Orchestration

According to Walker, the orchestration of *Christus* is both "flawless" and "beyond reproach."[24]

---

[22] Merrick, *Revolution and Religion in the Music of Liszt*, 197.
[23] Franz Liszt, *Christus* (Kassel: Bärenreiter, 2008), 90.
Note: all programmatic inscriptions referenced in this movement are found on p. 90 of the score.
[24] Alan Walker, *Franz Liszt: The Final Years* (New York: Alfred A. Knopf, Inc., 1996), 260.

Throughout *Christus*, Liszt uses orchestration for both formal and dramatic purposes. He frequently marks formal sections by a contrast in orchestration. This is evident in Movement 11, "Tristis est anima mea," (discussed above) in the contrast between the sparse orchestration of the first section and the dense orchestration of the second. Liszt also manipulates orchestration for dramatic purposes. In Movement 11, in addition to clarifying formal sections, the orchestration aids in the depiction of Liszt's program. The sparse orchestration of the first section, in addition to Liszt's highly chromatic writing, mimics Christ's isolation. The dense orchestration of the second section, in addition to Liszt's intensification of rhythm, reflects Christ's growing desperation. Liszt also frequently employs structural crescendos and decrescendos throughout *Christus*. For example, to emphasize the growing and furious sea, Liszt uses a structural crescendo throughout the first half of Movement 9, "The Miracle" (discussed in detail in the Chromaticism section below). These examples highlight Liszt's employment of various musical techniques for dramatic/programmatic purpose, discussed in the introduction to this chapter. Throughout *Christus*, Liszt's combined usage of orchestration with other stylistic elements achieves a synergistic programmatic effect. What makes his orchestration beyond reproach is not merely his supremely effective and artistic use of the orchestra, but rather the way in which he uses this orchestration to support and enhance his overarching program.

Merrick asserts that Liszt's use of orchestra in *Christus* is both "skillful and imaginative."[25] Even by nineteenth century standards, *Christus* is scored for large orchestra. Significantly, however, Liszt reserves the full orchestra for climactic points, such as the climax of the storm in Movement 9, and in Movement 8, "The Foundation of the Church" (discussed in the Thematic Transformation section below). Liszt's orchestration is both colorful and programmatically evocative, as he employs instruments for specific timbral effect and/or association. His scoring for winds, specifically English horn, in the pastorale section of Movement 2, "Pastorale and Announcement of the Angels" is evocative of the countryside. Notably, Liszt reserves the harp for holy and/or miraculous events: the appearance of the star in Movement 5, "March of the Three Holy Kings," the calming of the storm in Movement 9, "The Miracle,"

[25] Merrick, *Revolution and Religion in the Music of Liszt*, 188.

and Christ's resurrection in Movement 14, "Resurrexit."[26]

The aforementioned examples all pertain to Liszt's orchestral scoring. However, his choral scoring is also worth noting. Various movements are scored for *a cappella* chorus, or an *a cappella* approximation, specifically Movements 3, "Stabat Mater Speciosa," 6, "The Beatitudes," and 7, "Pater Noster." As addressed in the introduction, light organ accompaniment was considered an *a cappella* alternative/approximation, used functionally to support pitch in the choir. *A cappella* singing became a symbol of holiness and piety during the Cecilian reform, and therefore Liszt is emphasizing the sacred nature of these movements.[27] In addition to supporting the chorus, the organ also plays with the full orchestra at climactic points, such as in Movement 14, "Resurrexit."

An obvious contrast in orchestration is seen between Movements 13 and 14. Movement 13, "O Filii et Filiae," portrays the quiet of the early morning days after Christ's crucifixion, when the women who went to embalm his body found an empty tomb. This movement is scored for 8-10 women and harmonium (if available) or pairs of flutes, oboes, and clarinets. Liszt indicates in the score that this ensemble should not be visible to the audience. The quiet of this movement undoubtedly reflects the awe and disbelief at the empty tomb. Conversely, Movement 14, "Resurrexit," is bombastic and scored for full orchestra. The text is a combination of a phrase from the Nicene Creed, "On the third day he rose from the dead (*Resurrexit tertia die*)," and the *Laudes regiae*, "Christ conquers, Christ reigns, Christ rules forever (*Christus vincit, Christus regnat, Christus imperat in sempiterna saecula*)." This movement is a triumphant celebration of Christ's Resurrection. Significantly, the full orchestra plays throughout the entire movement.

Altered harmony/chromaticism

The modernization of harmonic language was a primary goal of the New German School, and an extensive and programmatic use of chromaticism was one of the primary means of achieving this modernization. Chromaticism functioned in three specific ways: to create a mood or atmosphere, reflect

[26] Smither, *A History of the Oratorio*, 246.
[27] Ibid., 246.

intense pain and/or suffering, and heighten dramatic intensity. Liszt employed chromaticism to serve each of these functions in *Christus*. According to Walker, *Christus* demonstrates "history in motion" in its harmonic progression from simple to complex: "Within the span of three hours, the work progresses through a century of harmonic development."[28] Although there are moments of chromaticism in Parts I and II, by far the greatest occurrence of chromaticism occurs in Part III, *Passion and Resurrection*. Narratively, this parallels the "increasingly rich and dramatic life of Christ,"[29] and reflects on a large-scale the use of chromaticism in building dramatic intensity, as Christ's death and resurrection were the climax of His earthly life and ministry. The most striking examples of Liszt's use of chromaticism are found in Movements 9, 11, and 12. Movement 9, "The Miracle," is the quintessential example of Liszt's use of chromaticism for the purpose of dramatic intensity; the extensive chromaticism reflects the chaos and unpredictability of the rough sea. Movement 11, "Tristis est anima mea," is an excellent example of the use of chromaticism to create atmosphere; the haunting, chromatic solo violin line heard in the beginning of the movement effectively creates an atmosphere of loneliness and isolation (discussed in detail above). Lastly, Movement 12, "Stabat Mater Dolorosa," demonstrates the use of chromaticism to reflect pain; Liszt's highly chromatic writing reflects Mary's agony as she weeps at the foot of the cross.

Movement 9, "The Miracle," is the penultimate movement of Part II and a remarkable example of Liszt's use of chromaticism to create atmosphere and heighten dramatic intensity. As briefly addressed in the preceding subsection, "The Miracle" is a compelling programmatic movement that depicts Jesus' calming of the sea. Superficially, Liszt achieved this through his use of programmatic inscriptions (as discussed above). Musically, however, he achieved this primarily through his use (and eventual abandonment) of chromaticism. The movement divides into two parts that reflect the programmatic events of this Scripture passage: part 1 (mm. 1-174) depicts the furious sea, and part 2 (mm. 175-327) the calm after the storm. Liszt employs chromaticism only in part 1, as it functions to illustrate the storm. The

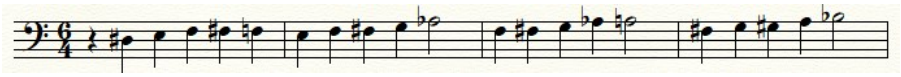
[28] Alan Walker, *Franz Liszt: The Final Years* (New York: Alfred A. Knopf, 1996), 259.
[29] Walker, *Franz Liszt: The Final Years*, 259.

first half of the movement is comprised of eight short sections governed by largely distinct musical material:

Table 1.2. Movement 9, "The Miracle" form

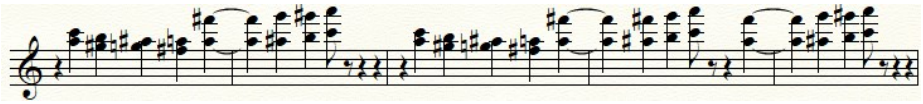
Section	1	2	3	4	5	6	7	8
Measures	1-15	16-31	32-57	58-82	83-101	102-125	126-157	158-174
Smaller-level motivic material	a	b	a'	c	d	d'	e	f
Formal Section	A							

The movement begins with the programmatic inscription: "Without warning, a furious storm came upon the lake, so that the waves swept over the boat" (*Et ecce motus magnus factus est in mari, ita ut navicular operiretur fluctibus*).[30] Two specific programmatic ideas from this passage are reflected in the first half of this movement: a storm that is *furious*, and one that came without warning. To reflect the notion of a storm without warning, ascending chromatic lines emerge abruptly from the prevailing C pedal:



Example 1.6. Movement 9, mm. 3-6, cellos and basses

Although this motive is *piano*, each ascending fragment (each measure) is marked with a crescendo. The resulting rapid dynamic growth is another representation of the storm's lack of warning, and perhaps an indicator of its furious nature. In m. 8, this chromatic line is harmonized and transferred to the winds. Liszt portrays the increasing unpredictability of the sea with syncopated rhythm:



Example 1.7. Movement 9, mm. 8-12, flutes

In m. 16, Liszt places the programmatic inscription "but He [Christ] was asleep" (*Ipse vero dormiebat*); hence, the storm abruptly stops and the prevailing character is replaced by stillness. This

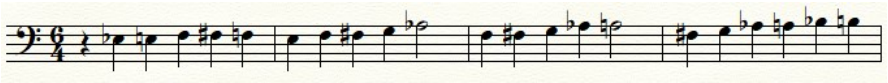
[30] Liszt, *Christus*, 90.

section is still characterized by chromaticism. Flutes, oboes, and horns play the ascending chromatic lines of section 1 in augmentation:

Example 1.8. Movement 9, mm. 16-21, flute 1

This augmented rhythm and the static harmonic motion of this section largely impede the association of chromaticism with the storm. However, Liszt's continued use of chromaticism is perhaps a reminder that the storm has not ceased, Christ is simply asleep.

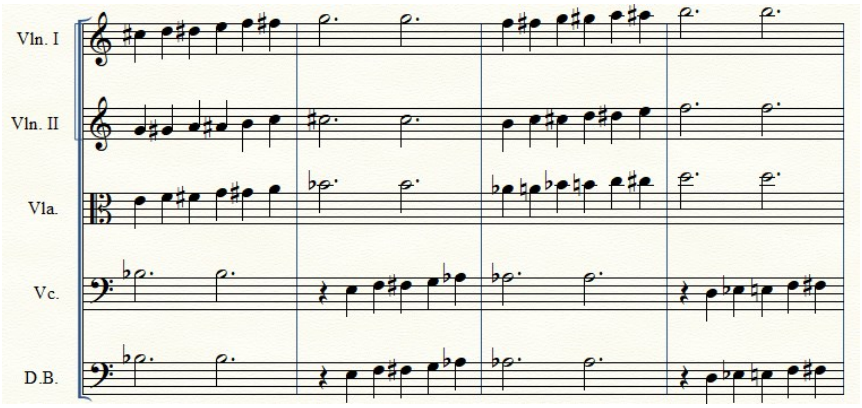
The storm resumes in m. 31. Similar to the beginning, this section begins abruptly with ascending chromatic lines:



Example 1.9. Movement 9, mm. 33-36, bassoons and cellos

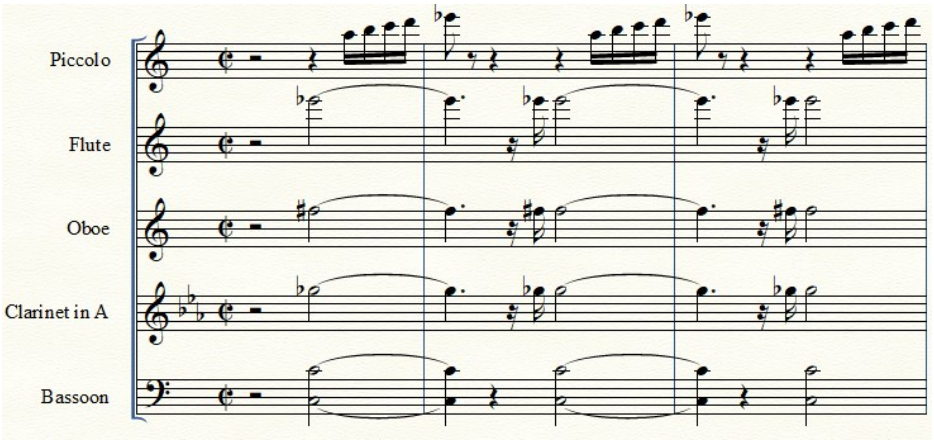
This motive is melodically identical to the original, transposed up a minor second. Liszt portrays the growing intensity of the storm through additive orchestration. As this section progresses, more instruments play these ascending lines, creating a structural crescendo. This movement is an example of Liszt's employment of multiple musical techniques; the combination of chromaticism and orchestration, in addition to rhythmic devices such as syncopation, join to create a powerful programmatic effect. It is important to note that Liszt notated *poco a poco accelerando il Tempo* (little by little increase the tempo) above the motivic material in m. 33, and *fino all' Allegro strepitoso* (until the *Allegro strepitoso*; the fast, noisy/boisterous section) in m. 35. This increase in tempo and dynamic (*poco a poco crescendo* is also notated throughout this section) also supports the programmatic notion of an increasingly chaotic sea.

Beginning in m. 41, the motive is fragmented and heard in a call and response texture between high and low voices in the strings and winds:



Example 1.10. Movement 9, mm. 42-45, strings

This orchestral dialogue, suggestive of tossing waves, continues until m. 58 (section 4), at which point this active, swirling chromaticism is replaced by accented *fortissimo* fully diminished chords, f# fully-diminished in mm. 58-61 (seen in the example; incidentally the same fully-diminished chord used by Beethoven in movement IV "Gewitter, Sturm" of Symphony 6) and g# fully-diminished in mm. 66-69 and 74-77:

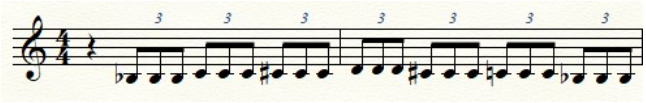


Example 1.11. Movement 9, mm. 58-60, winds (notated in concert pitch)

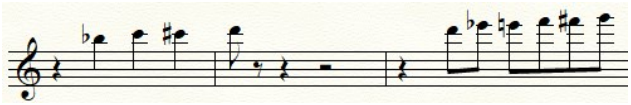
Marked *Allegro strepitoso*, it is in this section that the storm reaches its climax. The ascending sixteenth notes in the piccolo are a remnant of the ascending chromatic lines of the previous sections, and the dotted rhythms (also played by the brass) contribute to the intensity of the storm. Liszt employs the full orchestra in this section (with the exception of harp and English horn), a feature he reserves only for climactic points. Significantly, the full orchestra continues throughout the remainder of the first half of

the movement.

Sections 5 and 6 feature rhythmic acceleration, eighth-note triplets in contrast to the initial quarter-note motive and sustained chords of section 4. Section 5 is characterized by a stratification of musical ideas in each of the instrument families. The musical idea in the brass is rhythmic, however, the strings and winds continue to play chromatic motives:

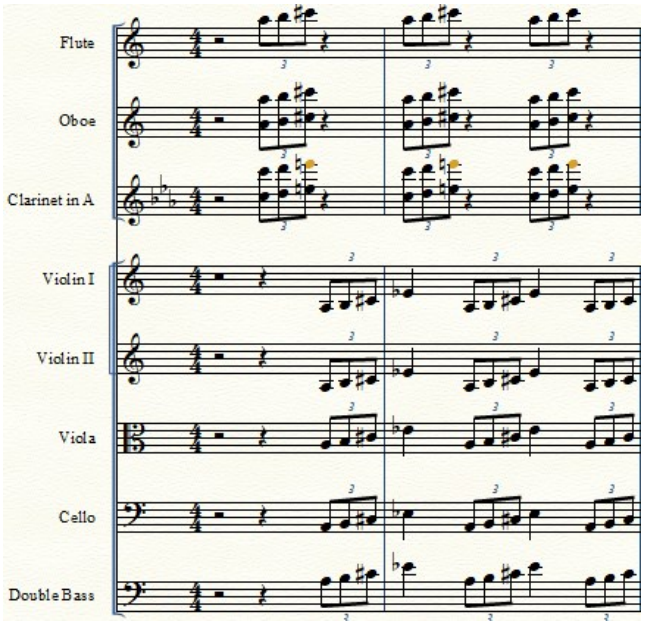


Example 1.12. Movement 9, mm. 82-83, violin 1 (unison strings in this section)



Example 1.13. Movement 9, mm. 87-89, flute

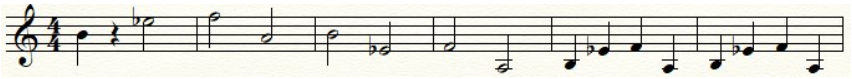
Sections 6 and 7 feature material from whole-tone and octatonic scales. Liszt's use of non-diatonic harmonies function to destabilize tonality. Programmatically, Liszt's progressive harmonic destabilization is perhaps reflective of the progressive intensification of the storm. Section 6 features triplets that outline an augmented fourth:



Example 1.14. Movement 9, mm. 102-103

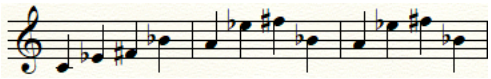
This call and response texture between winds and strings gives the impression of tossing waves and an unbridled sea. The augmented fourth is drawn from the whole-tone scale. Liszt may have employed this sonority for programmatic purposes. The augmented triad became a "topical symbol" for Liszt that suggested such themes as death, mourning, grief, struggle, and agitation.[31] Although the augmented triad does not contain the interval of an augmented fourth, Liszt perhaps employed this sonority for its connotation of struggle and/or agitation.

Section 7 features material derived from the whole-tone scale on B (mm. 126-140):



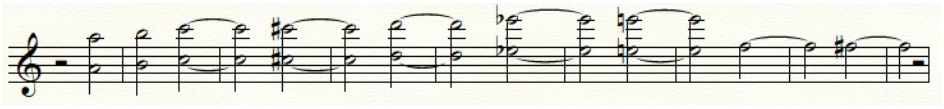
Example 1.15. Movement 9, mm. 126-131, violin 1 (unison strings)

Beginning in m. 141, the material is derived from the octatonic scale on C (mm. 141-157):

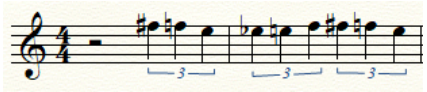


Example 1.16. Movement 9, mm. 141-143, violin 1

Throughout this section, the whole-tone and octatonic material is played in the strings. Beginning in m. 133, the winds resume playing ascending chromatic lines. Rhythmically, there is an alternation between sustained chromatic lines and chromatic quarter note triplets:



Example 1.17. Movement 9, mm. 133-140, oboe



Example 1.18. Movement 9, mm. 141-142, oboe (winds in unison)

The men's chorus enters in the final section in m. 159 with a plea for help: "Lord, save us, we are going to drown" (*Domine, salva nos, perimus*). Underneath the chorus, the orchestra plays sustained chords; gm in mm. 158-161 and g# diminished seventh in mm. 162-165 and am in mm. 166-169.

[31] Todd, "The 'Unwelcome Guest' Regaled: Franz Liszt and the Augmented Triad," 101-103.

Following this section, there is a grand pause and then a recitative by Jesus. This begins the second half of the movement, the calm sea. The chromaticism of the previous sections largely disappears and significantly, the harp is featured, used only by Liszt for miraculous events.

Thematic Transformation

Transformation of themes became a specialty for Liszt. He developed a method of "providing unity, variety, and narrative-like logic to a composition by transforming the thematic material to reflect the diverse moods needed to portray a programmatic subject."[32] This could be achieved by "changing the rhythm, melodic detail, orchestration or dynamic character of a theme."[33] He employed thematic transformation extensively throughout his works: in his symphonic poems, the *Faust Symphony*, his piano works, specifically his Sonata in B-Minor, and his other completed oratorio, *The Legend of St. Elizabeth*.

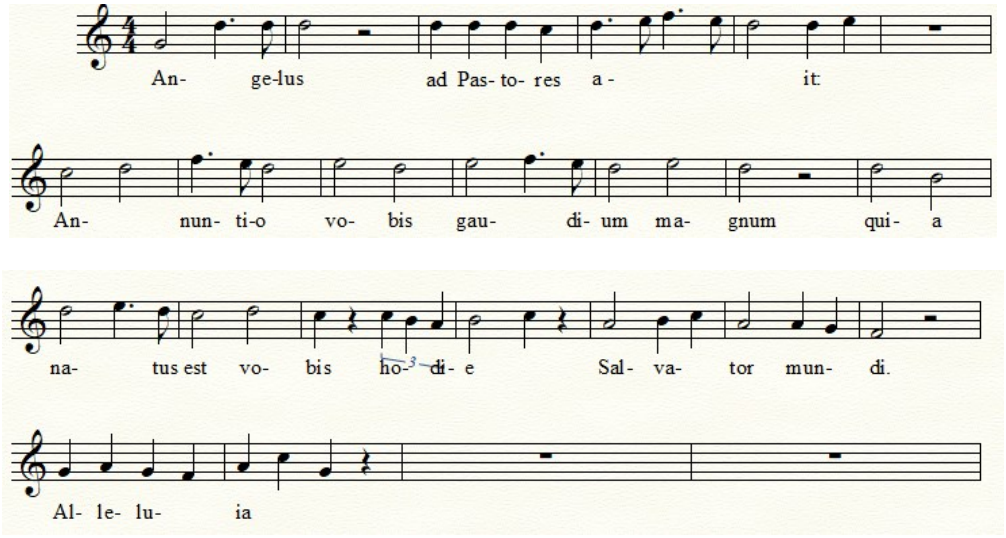
Liszt devised thematic transformation as a means to support his programmatic goals. Typically for Liszt, thematic transformation was a reflection of the programmatic transformation of a character or an ideal. Liszt's use of thematic transformation in *The Legend of St. Elizabeth* is connected to Elizabeth's progression from human to divine. Similarly, in his B-Minor Sonata, the "diabolical" theme in the beginning of the work is transformed into "infinite sweetness" by the end of the work.[34] However, Liszt's use of thematic transformation in *Christus* does not reflect the transformation of a character or ideal. Because Christ, the main character of *Christus*, was born theologically perfect (he was born the Son of God; he was, at all times, both human and divine), He did not undergo a character progression and therefore any themes associated with Him or his life and ministry would not need to be transformed.

For this reason, according to both Walker and Merrick, *Christus* contains no "metamorphosis" (transformation) of themes; rather Liszt employs "motivic cross-reference, thematic reminiscence, and recapitulation."[35] I believe this to be misleading, and arguably a matter of semantics, as motivic cross-reference, thematic reminiscence, and recapitulation are all means of thematic transformation. Liszt does

[32] Burkholder, Grout, and Palisca, *A History of Western Music*, 728.
[33] Macdonald, "Symphonic Poem."
[34] Ibid.
[35] Walker, *Franz Liszt: The Final Years*, 260.; Merrick, *Revolution and Religion in the Music of Liszt*, 187.

transform thematic material in nearly every movement of *Christus*, frequently employing musical techniques such as fragmentation, harmonization, and interval expansion/diminution, and these transformations are programmatically driven. Walker and Merrick's assertion that Liszt does not employ thematic transformation in *Christus* focuses only on the function of thematic transformation to effect a specific programmatic transformation of a character or ideal. Although thematic transformation in *Christus* is not reflective of a specific programmatic transformation (e.g., the transformation of one character), Liszt's transformations create unity and narrative-like logic to these seemingly unrelated events of Christ's life and ministry, and reflect the emotional progression of these events (this will be discussed in detail in Chapter 3).

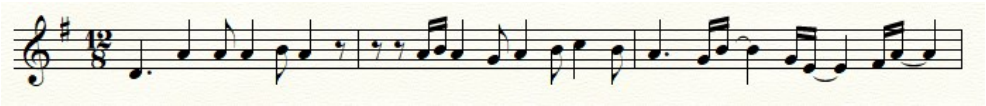
An illustrative example of Liszt's use of programmatic transformation is Movement 2, "Pastorale and Announcement of the Angels." Both sections of this movement are based upon Liszt's interpretation of the plainchant *Angelus ad pastores ait*. The full chant is heard in the "Announcement of the Angels" in m. 355:



Example 1.19. Movement 2, mm. 355-357

Following this complete statement, Liszt employs the 'Alleluia' fragment (final two measures above) as the primary motive throughout the remainder of this section.

The primary motive of the "Pastorale" section, heard first in m. 118, is derived from this plainchant:



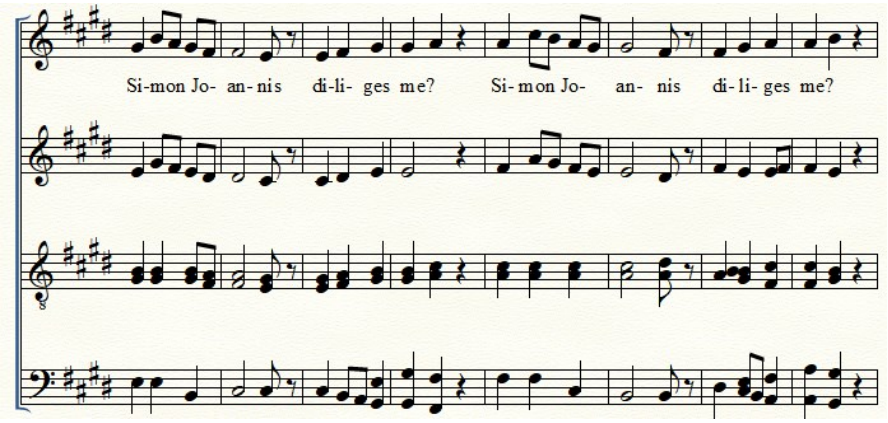
Example 1.20. Movement 2, m. 118-120, English horn (notated in concert pitch)

Measures 1-2 of this pastorale motive are quite similar to mm. 1-4 of the original plainchant. Liszt altered this plainchant to suit the aesthetic of the pastorale, a genre that depicts scenes from the countryside. Liszt altered the thematic material to "portray a programmatic subject;" this section depicts the countryside in which the shepherds receive the news from the angels that a Savior has been born. Although this alteration does not reflect a transformation of a character or ideal, it does reflect Liszt's alteration of thematic material to suit the program of this section. The most obvious alteration is rhythm; the pastorale motive is in 12/8, as opposed to Liszt's interpretation of the plainchant in 4/4.

Fragmentation is an important part of Liszt's thematic manipulation/transformation process in *Christus*. As seen in the example above, both sections of Movement 2 are based upon fragments: the primary motive of "Pastorale" is based upon the first four measures of the original plainchant, and the primary motive of "Announcement of the Angels" is based upon the final two measures of the plainchant. Liszt commonly uses fragmentation to alter or manipulate a motive, and/or isolates a fragment of the initial motive to inform a secondary motive.

Liszt alters thematic material similarly in Movement 8, "The Foundation of the Church." The tripartite form of this movement (A-B-A) reflects Liszt's use of two distinct texts, Matthew 16:18-19 and John 21:17-19. The A sections feature the text from Matthew and the B section the text from John. There are two motives employed in this movement, both in the B section, and as discussed above, the second is derived from the first.

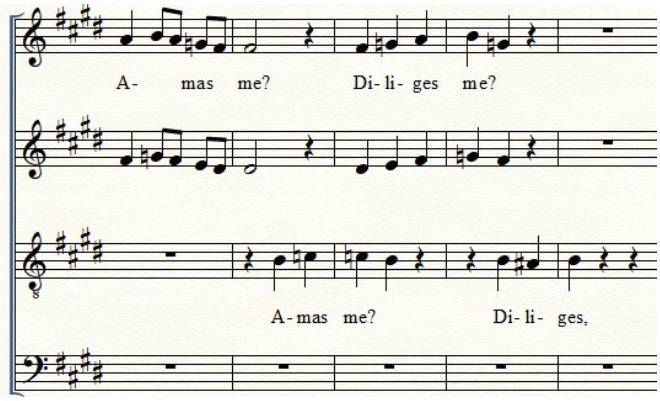
The primary motive of this movement is heard first in mm. 45-62:



Example 1.21. Movement 8, mm. 45-52, full chorus

This hymn-like motive is heard twice in E major in mm. 45-62 and mm. 63-80. These statements are identical with the exception of their orchestration. The first statement (mm. 45-62) features additive orchestration; the first half of this verse is accompanied by organ, the second by organ and winds. The second statement (mm. 63-80) is accompanied by full orchestra (with the exception of harp). Liszt appears to be emphasizing the sacred nature of this text (recall the discussion of Cecilian reform in the Introduction to this document), and reinforcing the hymn-like texture of this section, by employing only organ and light winds to accompany the first statement. However, by employing the full orchestra for the second statement, Liszt is highlighting this section as one of the climaxes of the work, as this movement is the focal point of the overarching narrative of *Christus* (this will be discussed in detail in Chapter 3).

Following these two statements, Liszt transforms the first two phrases of the original motive into minor, heard in mm. 81-92:



Example 1.22. Movement 8, mm. 81-85, full chorus

This motivic alteration is heard three times, once in E minor, and twice in A minor. I posit that Liszt's shift to minor is related to the different connotation of the Latin verbs *amo* and *diligo*. Both "amas me" and "diliges me" translate to "do you love me?" However, these verbs denote a different type of love; *amo* is associated with *eros/philos*, an erotic or familial love, whereas *diligo* is associated with *agape*, a self-giving love.[36] In the initial motive (in major), Liszt employs only the translation "diliges me." The text is, "Simon, son of John, do you love me? Feed my lambs! Feed my sheep" (*Simon Joannis diliges me? Pasce agnos meos! Pasce oves meos!)* Given the context of this sentence, and the use of *diligo* (self-giving love), this passage makes the implicit connection between love and service. The sentiment changes, however, when the phrase "amas me" is introduced in m. 81. "Amas me" is a more intimate question of love because of its familial, interpersonal connotation. This is reflected in Liszt's modal shift as well as the reduced orchestration and softer dynamic of this section (mm. 81-92).

Conclusion

These four significant characteristics of Liszt's style – use of program, superior orchestrational technique, chromaticism, and thematic transformation – are fully evident in *Christus*. *Christus* represents the pinnacle of Liszt's programmatic writing. Liszt's advanced yet restrained use of chromaticism and non-diatonic harmonies, in combination with his effective orchestrational technique, create a poignant and expressive musical atmosphere that accurately reflects the complex theological progression of Christ's life. Liszt's use of motives and thematic transformation (albeit non-traditional in this work) also contribute to Liszt's programmatic goal; the ways in which motives recur throughout each movement and throughout *Christus* (discussed in Chapter 3) connect these isolated episodes from Christ's life, and contribute to the overarching theological progression of the work. Significantly, it is Liszt's superior integration of these characteristics that secures *Christus'* reputation as one of Liszt's greatest compositions and one of the greatest life-of-Christ oratorios of the nineteenth century.

[36] Charlton T. Lewis and Charles Short, *A Latin Dictionary* (Oxford: Clarendon Press, 1955), 107; 580.

CHAPTER 2: LISZT'S USE OF PRE-EXISTING MATERIALS IN *CHRISTUS*

Liszt's use of pre-existing material, the "ancient" element referred to in the subtitle of this document, is an important characteristic of *Christus*. Ten of the fourteen movements that comprise *Christus* are based, to varying degrees, upon pre-existing material. Seven movements are based on plainchant and three upon religious hymns:

Table 2.1. Pre-existing materials used in *Christus*

Movement	**Pre-existing material**
Movement 1, "Introduction"	*Rorate caeli,* plainchant
Movement 2, "Angelus ad Pastores ait"	*Angelus ad pastores ait,* plainchant
Movement 3, "Stabat Mater Speciosa"	*Stabat Mater Speciosa,* religious hymn
Movement 4, "Shepherd's Song at the Manger"	"Es flog ein Täublein weise," Brahms' melody
Movement 5, "March of the Three Holy Kings"	*La Marche Des Rois Mages,* religious hymn
Movement 7, "Pater Noster"	*Pater Noster*, plainchant
Movement 10, "The Entrance Into Jerusalem"	*Ite Missa Est*, plainchant
Movement 12, "Stabat Mater Dolorosa"	*Stabat Mater Dolorosa*, plainchant
Movement 13, "O Filii et Filiae"	*O Filii et Filiae*, plainchant
Movement 14, "Resurrexit"	Various plainchants from previous movements

Although the use of pre-existing material is not unique to *Christus*, as *The Legend of St. Elizabeth* (his other completed oratorio of 1862) is also largely based upon pre-existing melodies,[1] it features Liszt's most extensive and sophisticated treatment of borrowed materials.

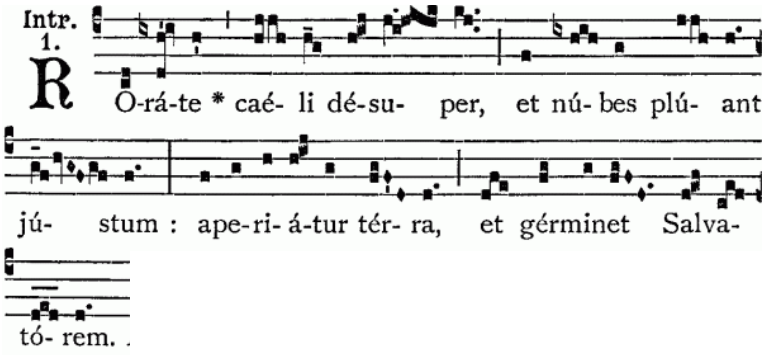
Liszt's treatment of pre-existing materials throughout *Christus* ranges from quite conservative to quite radical. His treatment of each pre-existing work runs the gamut from direct musical quotation without alteration to harmonization to chromatic alteration; hence, in some movements the pre-existing material is presented on the surface, while in others it is more difficult to hear as it is heavily altered and embedded within the larger textural or harmonic context. The way in which Liszt employs each of the pre-existing works varies from movement to movement, and in some instances also within each individual movement. Additionally, in some cases, Liszt uses an entire pre-existing melody, while in others he uses only one phrase. Liszt's alteration of the borrowed materials (or lack thereof) directly relates to the programmatic intent of the movement, as well as his over-arching narrative.

[1] Smither, *A History of the Oratorio*, 211.

This use of pre-existing material is not unique in Liszt's oeuvre; however, in *Christus* it serves two important functions. Musically, these pre-existing materials create coherence, as many share traits and frequently recur throughout the work. Theologically, these materials create an overtly sacred work and give us a clear view into Liszt's understanding of the person of Christ.[2] In using sacred melodies, particularly chant, Liszt is creating a strong connection to the liturgical practices of the historic Church.

PLAINCHANT

Rorate caeli



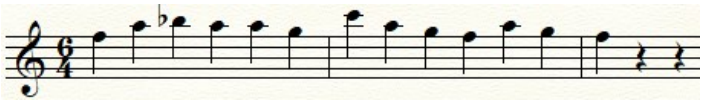
Example 2.1, *Rorate caeli,* original

Liszt's interpretation of the *Rorate caeli* chant is the first music heard in *Christus*. This chant provides the foundation for Movement 1, "Introduction." "Introduction" is comprised of four main sections; Liszt uses the first three phrases of the *Rorate caeli* as the foundation for each of the first three sections. Liszt uses the first phrase of this chant "You heavens above, rain down righteousness (*Rorate caeli desuper*)" as his melodic source for the first section (mm. 1-47):

Example 2.2. Movement 1, mm. 1-5, violin 2

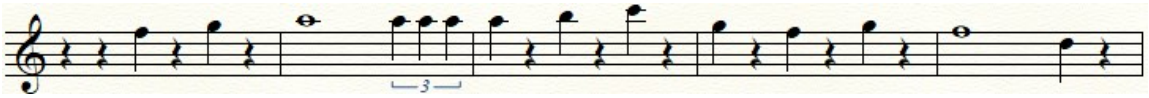
Liszt uses the second phrase of chant "let the clouds shower it down (*et nubes pluant justum*)" as his melodic source for the second section (mm. 48-65):

[2] It is important to clarify the difference between a sacred work, and a predominantly secular work that employs sacred materials. Liszt conceived of *Christus* as a sacred, devotional work. This is different from other works in which he uses sacred references (e.g. a sacred title) in an otherwise secular work. An example is *Deux Légendes*, two piano works based upon legends of St. Francis of Assisi. Although these works bear sacred titles, the imagery that these works provoke is not overtly sacred.



Example 2.3. Movement 1, mm. 52-53, flute

Lastly, Liszt uses the third phrase of the chant "Let the earth open wide (*aperiatur terra*)" as his melodic source for the third section (mm. 66-85):



Example 2.4. Movement 1, mm. 71-75, flute

The final section of "Introduction" is not based upon *Rorate caeli*.[3] *Rorate caeli* is in the Dorian mode. The defining musical characteristic of both this chant and Liszt's melody is a rising fifth (perfect fifth) followed by a neighboring minor second (minor second). This rising fifth and minor second characterized the melodic 'antiphon-type,' by which church musicians would have recognized mode 1, later called the Dorian mode.[4] It is important to note that although Liszt uses B-flat in the chant melody initially, to maintain the intervallic content of the original chant, he uses both B-flat and B-natural throughout the movement. This ambiguity of scale degree 6 is a defining characteristic of the Dorian mode.[5] Liszt's use of modality rather than tonality is one of the ancient elements that Liszt uses throughout the work. Dorian was considered by some to be the 'chaste' mode, a musical representation of purity and restraint.[6] As Liszt was likely aware of this modal connotation given Beethoven's famous use

[3] The libretto in the Bärenreiter score is misleading in regards to Liszt's use of chant in this movement. The libretto prints the full text of the excerpt from Isaiah that "Introduction" is based upon (the *Rorate caeli* text), but only prints the first phrase of the chant, which gives the impression that Liszt only employed the first phrase of the chant in this movement (as demonstrated above, he used three chant phrases of *Rorate caeli*). This is misleading because in all other instances throughout the libretto, the portion of the chant printed is the exact portion Liszt utilizes.

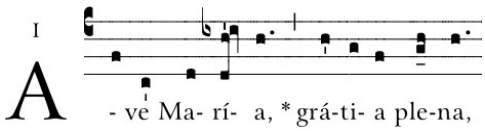
[4] Barbara Haggh-Huglo, "The Model Antiphon Series *Primum quaerite* in Hucbald's Office *In plateis* and in Other Post-Carolingian Chant: Theory Meets Practice," in *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism*, ed. Benjamin Brand and David Rothenberg (Cambridge: Cambridge University Press, 2016), 44.

[5] Mode 1 (later Dorian) was initially characterized by a D final and the range of an octave above (there was no mention of B/B-flat). In 1476, Tinctoris noted that "in any mode, if after an ascent to B there is a more rapid descent down to F than there is an ascent to C, it is sung uniformly by soft b [b-flat]." B-flat was used to descend and B-natural was used to ascend; hence the ambiguity of the sixth scale degree (Tinctoris, Johannes. [1476] 1976. *Liber de natura et proprietate tonorum*, trans. Albert Seay. Colorado Springs: Colorado College Music Press.)

[6] Warren Kirkendale, "New Roads to Old Ideas in Beethoven's 'Missa Solemnis'," *The Music Quarterly* 56, no. 4 (1970): 677.

of the chaste mode in the "et incarnatus est" of his *Missa Solemnis*,[7] Dorian would be an appropriate choice given that Christ, the quintessential example of purity, is the focus of this work. More specifically, the text of *Rorate caeli*, is from the book of Isaiah (45:8), and references the springing up of salvation, which, in Christian doctrine, is achieved only through Christ.

It should be noted that there is striking musical similarity between the opening gestures of the *Rorate caeli* and *Ave Maria* chants:



Example 2.5, *Ave Maria,* original

With the exception of the first note, the opening gesture of the two chants is identical. Theologically, these two chants are related as well. As mentioned above, *Rorate caeli* references the springing up of salvation, which is obtained for the faithful through Christ. *Ave Maria* refers to Christ's mother Mary, a model of chastity and purity, with whom the plan of salvation begins, as she is chosen by God to carry Jesus. As Christ was born of Mary, salvation sprang forth through her. Listeners familiar with *Rorate caeli* would probably be familiar with *Ave Maria* as well, and would likely make this association.

Liszt's treatment of the chant in this movement is fairly conservative. Liszt's melodies are nearly identical to the original chant phrases; the only significant departure from the original is the final cadential figure of the first phrase (Liszt's melody ends with a cadential figure to confirm D-dorian; the original chant continues into the next phrase). Liszt employs two transformational techniques throughout this movement, fragmentation and interval expansion/diminution.

Fragmentation

Fragmentation is the primary transformational technique. Liszt's use of fragmentation is most prevalent in the first section (mm. 1-47). The presence of the chant melody is the strongest when it is first

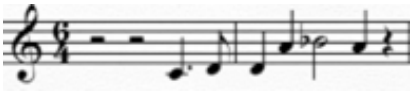
[7] Kirkendale, "New Roads to Old Ideas in Beethoven's 'Missa Solemnis'," 677.

introduced. Interestingly, as the movement progresses, the presence of the chant becomes weaker. Liszt achieves this effect through the spacing of the chant in this section, and the progressive fragmentation of the melody. The chant melody (above) is heard in its entirety six times:

Table 2.2. Movement 1, full repetitions of *Rorate caeli*

Measure	Instrument	Tonal Center
1.3	Violin 2	D
5.3	Violin 1	D
11.	Viola	D
14.	Bass	A
17.	Viola	D
25.3	Bass	D

The first section of this movement (in which the chant is heard) is comprised of 47 measures; five of the occurrences of the full chant melody occur in the first half of this section and only one in the second half. The frequency of occurrence in the first half of the movement, followed by the significant decline in the second is one of the ways in which the presence of the chant is weakened over time. Fragmentation of the opening gesture begins in m. 11. The fragment is heard in its original form (true interval content) six times:



Example 2.6. Movement 1, *Rorate caeli* fragment, mm. 1-2

Table 2.3. Movement 1, fragments of *Rorate caeli*

Measure	Instrument	Tonal Center
11.3	Clarinet	D
14.3	Clarinet	A
17.3	Bassoon	D
23.3	Clarinet	A
25.3	Bassoon	D
32.3	Clarinet	A

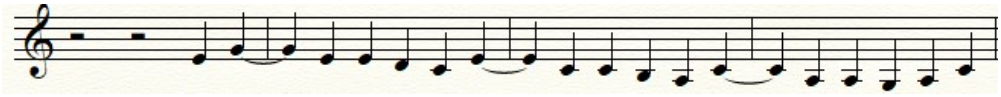
Liszt further truncates this fragment by isolating the two defining musical characteristics, the perfect fifth and minor second, which he alters and repeats until the end of this initial section. In addition to the gradual abandonment of the full chant melody and the progressive fragmentation throughout this

section, instrumentation aids in the overall weakening of the chant. The full melody is played by the strings and, although clear the first time it is heard, as the section progresses it becomes embedded within the contrapuntal texture. However, the fragment is highlighted because it is played by a solo wind instrument, which creates a notable contrast in timbre. Gradually, the listener focuses more on the fragment than the full melody. The smaller fragments are obscured further, as they are passed throughout the orchestra, rather than being played by soloists; hence the ear is not clearly drawn to the chant material but rather is consumed by the contrapuntal writing.

The first phrase of *Rorate caeli* is also heard in Movements 6 and 14. Movement 6, "The Beatitudes" is the first movement in Part II, and, similar to the first movement, begins with the *Rorate caeli* chant. The opening fragment is played twice in the organ in mm. 1-4; the first time with the minor second interval and the second time with the expanded major second interval, with A as a tonal center:

Example 2.7. Movement 6, mm. 1-4, organ

Immediately following these two statements, Liszt uses another fragment of *Rorate caeli* in sequence in mm. 5-9:



Example 2.8. Fragment sequence, Movement 6, organ

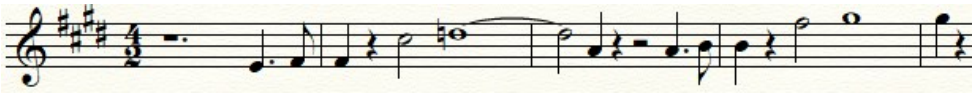
Example 2.9. Original fragment, Movement 1, mm. 1-5

Both of these *Rorate caeli* fragments occur only in this introductory section of Movement 6. This *Rorate caeli* chant material is musically unrelated to the rest of the movement.

In Movement 14, "Resurrexit," the opening fragment of *Rorate caeli* is heard both at the very beginning and at the very end of the movement. At the beginning of the movement, a fragment of the opening gesture is repeated four times, twice beginning on C, and twice beginning on F:

Example 2.10. Movement 14, mm. 3-18, clarinet, bassoon, lower strings (notated in concert pitch)

At the end of the movement, *Rorate caeli* is played twice. Note that the ending of each statement is slightly varied from the original:

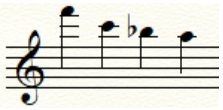


Example 2.11. Movement 14, mm. 366-379, oboe, clarinet, bassoon (notated in concert pitch)

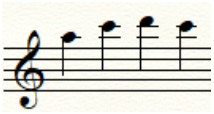
Similar to Movement 6, this chant material is musically unrelated to the rest of the movement. According to Merrick, Liszt's reuse of these *Rorate caeli* fragments in Parts II and III indicates the function of the chant in the structure of the oratorio.[8] I agree, but believe this chant has a more narrative than formal function. Return of motivic material is frequently employed as a formal device. However, Liszt places the chant at the end of Part III rather than the beginning (as with Parts I and II) which he would not have done if he wanted to use this chant simply to denote the large tripartite structure. More likely, Liszt used this chant in each part/movement because of its associated text. As stated above, the text of this chant discusses salvation. By using this chant in the beginning of Part I, Liszt is introducing the prophecy of a coming Messiah. By using it in the beginning of Part II, he is creating a link between this prophecy and Christ, as Part II focuses on Christ's life and ministry. And by using this chant at the end of Part III, Liszt is indicating that salvation is ultimately achieved with Christ's death and resurrection. This chant is a constant reminder of Christ's role in salvation history.

Liszt's use of fragmentation decreases as the movement progresses. In the second section, Liszt isolates three fragments of the original chant:

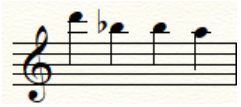
[8] Merrick, *Revolution and Religion*, 194.



Example 2.12. Movement 1, m. 56, flute



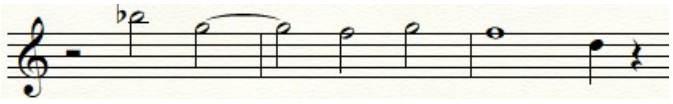
Example 2.13. Movement 1, m. 58, flute



Example 2.14. Movement 1, m. 60, flute

Significantly, he alters the interval content of each of these fragments (this is the second transformational technique used in this movement; discussed below). Liszt employs the first two fragments only once; he employs the second fragment multiple times in sequence in mm. 60-65.

Liszt isolates only one fragment in the third section:



Example 2.15. Movement 1, mm. 85-87, violin 1

Liszt employs this fragment three times in mm. 85-92. Similar to the second section, Liszt alters the first interval. Liszt's minimal use of fragmentation in the second and third sections stands in contrast to his pervasive use of fragmentation in the first section.

Interval Expansion/Diminution

Interval expansion/diminution is a secondary transformational technique as it occurs simultaneously with fragmentation. In the first section, the instance of interval alteration increases as the section progresses. This technique contributes to the gradual dissipation of the chant, as with each alteration the original chant becomes less recognizable. Most commonly, Liszt expands the fifth to a sixth or diminishes it to a third, and freely alternates between major and minor seconds. Examples of this process include:

Table 2.4. Movement 1, *Rorate caeli* interval alteration

Measure	Instrument	Alteration
29.3	Bass	Expansion of perfect fifth to minor sixth
30-31	Violin 2	Diminishing of perfect fifth to major third
30-31	Violin 1	Alternation of major second/minor second
32	Bass	Expansion of perfect fifth to major sixth
34	Oboe	Expansion of minor second to major second
35	Clarinet/Violin 2	Expansion of minor second to major second

In the second and third sections, interval alteration also coincides with fragmentation. There are fewer instances of interval alteration in the second and third sections as Liszt's use of fragmentation in these sections is greatly reduced. The second section features only interval expansion; the third section only interval diminution.

Angelus ad Pastores Ait

Liszt's interpretation of the *Angelus ad Pastores Ait* chant provides the foundation for Movement 2, "Pastorale and Announcement of the Angels." This chant is the third antiphon used in Lauds, the early morning service of the Divine Office, on Christmas day. The text is from the birth narrative in the Gospel of Luke (2:10-14) in which the angels announce the news that a Savior has been born. The *Angelus* chant is the first portion of this Scripture passage.

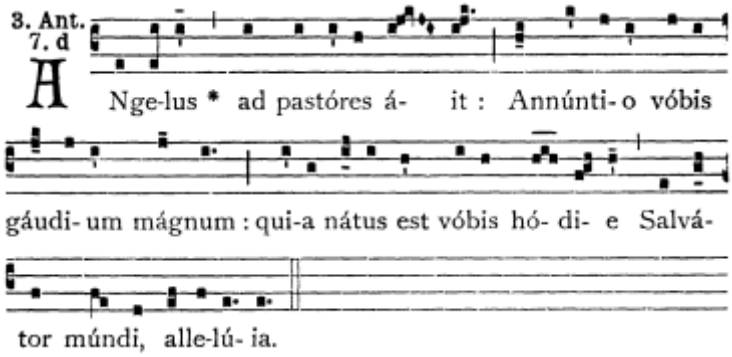
Prior to a discussion of Liszt's treatment of chant, it is necessary to address the division between Movements 1 and 2. There is no movement heading printed in the score to designate the beginning of Movement 2. This is a unique problem, and a seemingly intentional decision by Liszt, as all other movements in *Christus* are clearly marked. Perhaps Liszt omitted this heading because he conceived of these two movements as one unit, given the close musical relationship between their foundational chants. The general consensus among scholars and performers is that Movement 2 begins in m. 355 (see Appendix 1). There are two explanations for this division. First, there is a break between mm. 354 and 355 (a fermata over an empty bar), accompanied by a significant change in instrumentation at m. 355 from orchestra to solo soprano. Second, m. 355 is the first statement of the complete chant, upon which the second movement is based. Despite this evidence, however, I posit that Movement 2 begins in m. 116.[9]

The second movement is entitled "Pastorale and Announcement of the Angels," indicating that the movement should begin with a pastorale. There is no pastorale at m. 355; the pastorale occurs at m. 116 (see Appendix 2). The score is clearly marked *allegretto moderato, pastorale,* and this section

[9] The measure numbers in these two movements are continuous; the sectional divisions are m.116 and m.355. Most scholars assert that movement 1 is mm.1-354, and movement 2 is mm.355-589 (the end of the movement). I assert that movement 1 is mm.1-115, and movement 2 is mm.116-589.

contains traditional characteristics of this form: compound meter, simple and folk-like melodies, frequent use of thirds, and the prominence of winds, all of which evoke nature and the countryside.[10] Although the transition is seamless from mm. 115-116 (unlike the pronounced break between mm. 354-355), the musical material abruptly changes in m. 116. The pastorale motive is undoubtedly based upon the *Angelus* chant; both opening gestures contain the perfect fifth, and *Angelus ad pastores ait* is marked in the score above the pastorale melody in the English horn in m. 118, confirmation from Liszt that the pastorale melody is based upon the *Angelus* chant. Musically, it is nonsensical to claim that material from a later movement would retroactively inform material of an earlier movement. This would be the case if Movement 2 begins in m. 355, as then the pastorale motive would be considered part of Movement 1, "Introduction." Liszt composed this work over a span of many years, so it would be conceivable that, if he composed Movement 2 first, it could subconsciously affect the composition of Movement 1; however, as he composed both in 1865 there is no evidence to support this theory. Further evidence is Liszt's use of mode. *Rorate Caeli* is in Dorian; *Angelus ad Pastores Ait* is in Mixolydian. It makes the most sense for each of the movements to be based upon a single mode rather than to claim that a movement abruptly changes mode halfway through. Ultimately, as stated above, I believe Liszt conceived of these movements as one unit. However, for the purpose of this analysis, I will refer to mm. 116-354 as Movement 2a and mm. 355-589 (end) as Movement 2b.

Angelus ad pastores ait serves as the foundation for both Movements 2a and 2b:



Example 2.16. ***Angelus ad pastores ait,*** **original**

[10] Chew et al. "Pastoral."

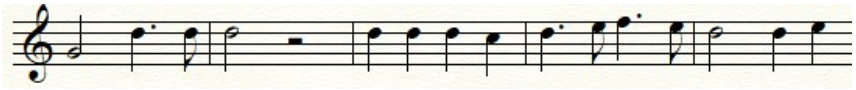
Liszt's treatment of the chant in both Movements 2a and 2b is fairly conservative. He derives two motives from fragments of the *Angelus* chant; the first phrase of the chant serves as the basis for the pastorale motive, and the final phrase of the chant for the Alleluia motive. Each of these motives is quite similar to the original chant. The Alleluia motive is heard in both Movements 2a and 2b. The full pastorale motive is heard only in Movement 2a, the pastorale section of this movement; however, the opening fragment of the pastorale motive is used as a motive in Movement 2b. Additionally, Liszt sets the entire *Angelus* chant, and the related *Facta Est* chant, at the beginning of Movement 2b.

Movement 2a – "Pastorale"

The first motive heard is the pastorale motive. It is presented at the beginning of Movement 2a:

Example 2.17.Movement 2, mm. 118-120, English horn (notated in concert pitch)

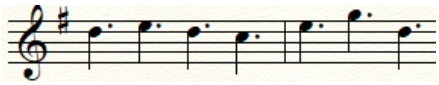
The first two measures of this motive are quite similar to the first phrase of the original chant (presented for the first time in Movement 2b):



Example 2.18. Movement 2, mm. 355, solo soprano

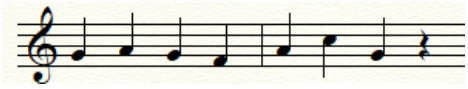
The primary difference is meter; Liszt places the pastorale motive within a compound meter to suit the pastorale form. In addition, he added two melodic embellishments, an upper neighbor (A-B-A) in mm. 1 and 2. This is the primary motive heard in the a sections of this movement.

The second motive heard is the Alleluia motive, presented in m. 155:



Example 2.19. Movement 2, mm. 155-156, clarinet, violin (notated in concert pitch)

This motive is identical to the final phrase (Alleluia) of the *Angelus* chant, transposed up a perfect fifth:



Example 2.20. Movement 2, m. 361-362, soprano

It should be noted that the Alleluia motive is frequently heard twice in succession, with an elision between the final note of the first statement and the first note of the second:

Example 2.21. Movement 2, mm. 155-157, clarinet, violin

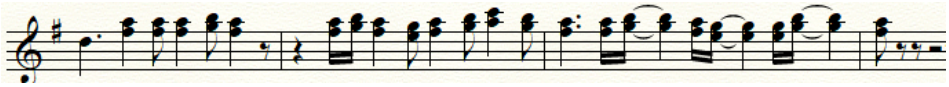
This is the primary motive heard in the b sections of this movement.

Liszt primarily employs two transformational techniques in Movement 2a, harmonization and fragmentation. This movement consists of an alternation between sections that contain the pastorale theme (a) and sections that contain the Alleluia theme (b). Initially, these sections contain only the corresponding motivic material. However, beginning in m. 193, in the midst of a b section, Liszt introduces a variation of the pastorale motive of the a section. Dialogue between motives is an important element of Movement 2a, both on a large scale with the alternating of a and b sections, and on a smaller scale with the overlapping of motives in a single section. Additionally, as Liszt begins the process of fragmentation, there is dialogue between fragments.

Harmonization

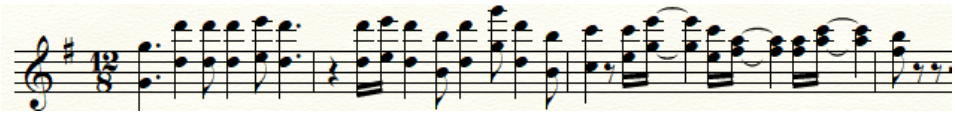
Pastorale motive

Following the initial statement of the pastorale motive in the English horn in m. 118, the flutes and clarinets play the harmonized motive:



Example 2.22. Movement 2, mm. 121-123, flutes and clarinets (notated in concert pitch)

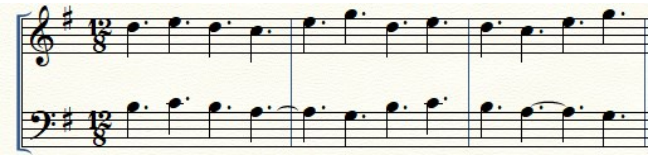
The use of thirds is a traditional characteristic of the pastorale. This is the only example in which the entire motive is harmonized. More typically, the initial sub-phrase (the first two measures) is played in unison, or by a solo instrument, and the second sub-phrase (the last measure) is harmonized:



Example 2.23. Movement 2, mm. 138-140, violins 1 & 2

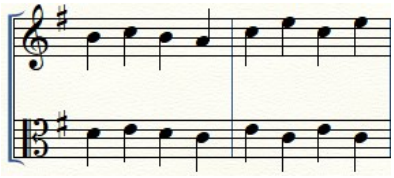
Alleluia motive

The Alleluia motive is harmonized when it first occurs in m. 155:



Example 2.24. Movement 2, mm. 155-157, clarinets & violins/bassoons & cellos

Liszt maintains his use of thirds in the harmonization of this motive as well. This harmonization occurs throughout the b sections of this movement. This motive is not heard in unison until Movement 2b. A variation of the motive and its harmonization is heard in m. 278:

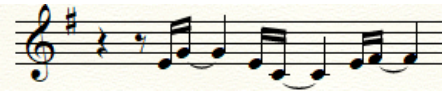


Example 2.25. Movement 2, mm. 278-279, violins & violas

Fragmentation

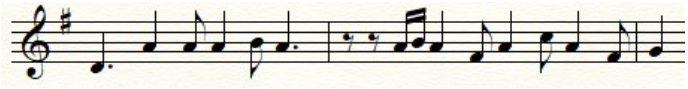
Pastorale motive

Liszt progressively fragments throughout this movement. Similar to Movement 1, "Introduction," the presence of the motive becomes weaker as the movement progresses. Liszt achieves this through the use of both fragmentation and variation. The pastorale motive is first fragmented into two sub-phrases. The fragment of the second sub-phrase is introduced in m. 131:



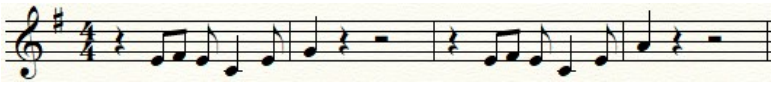
Example 2.26. Movement 2, m. 131, English horn (notated in concert pitch)

The fragment of the first sub-phrase is introduced in m. 132:



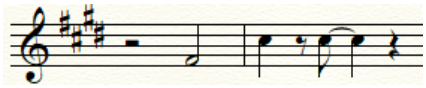
Example 2.27. Movement 2, mm. 132-133, English horn

Liszt further fragments the first sub-phrase in m. 278, in which the second half (second measure) is heard in augmentation:



Example 2.28. Movement 2, mm. 278-281, clarinet (notated in concert pitch)

Following this variation, the pastorale motive is played three more times, and each statement is more varied until the motive ultimately disappears. At the end of the movement, Liszt isolates only the initial perfect fifth as a fragment:



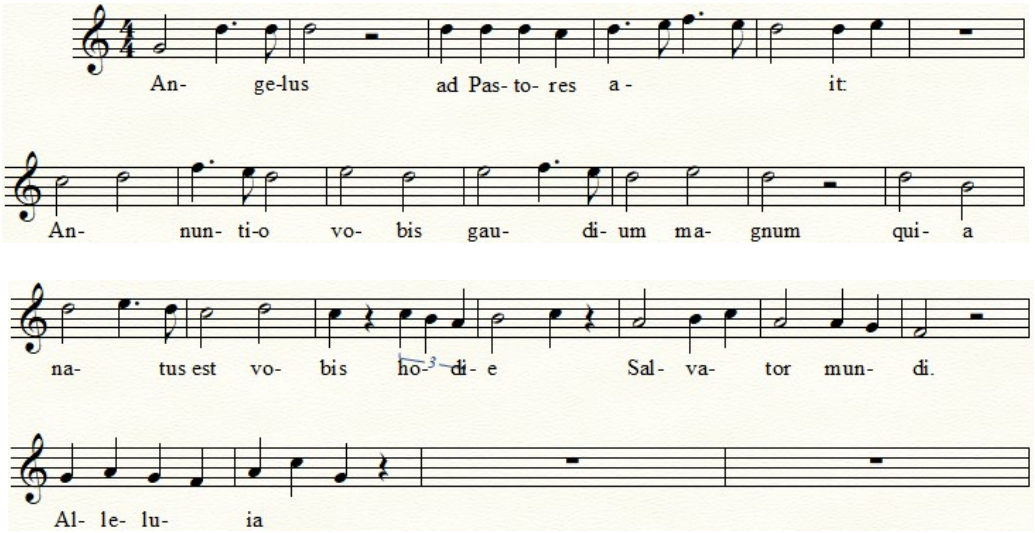
Example 2.29. Movement 2, m. 341, clarinet

This fragment is heard four times. Functionally, it serves both as a conclusion to Movement 2a, and as an introduction to Movement 2b, as this is the precise rhythm of the *Angelus* chant that will be heard in m. 355. This perfect fifth is an integral part of both the *Rorate caeli* and *Angelus* chants; in isolating this interval as a fragment, Liszt is creating a connection between movements 1 and 2, perhaps another indication that Liszt conceived of these movements as a single unit.

Movement 2b – "Announcement of the Angels"

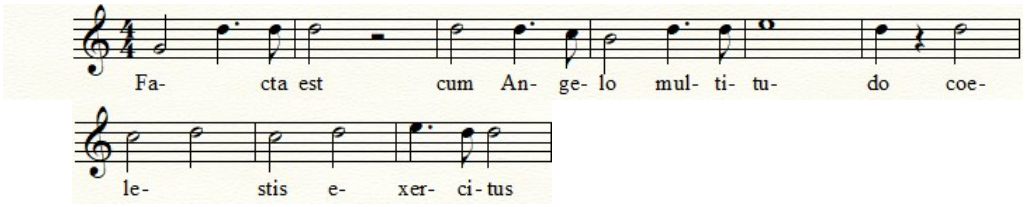
Both motives from Movement 2a are used in Movement 2b. Liszt does not employ the full pastorale motive; rather, he isolates the opening perfect fifth fragment of the pastorale motive (heard at the end of Movement 2a) and uses it as a motive in 2b. Similar to movement 2a, Liszt employs two transformational techniques in 2b (mm. 355-589), fragmentation and harmonization.

This movement begins with a solo recitation of Liszt's interpretation of the *Angelus* chant, the only complete statement of the chant in this movement:

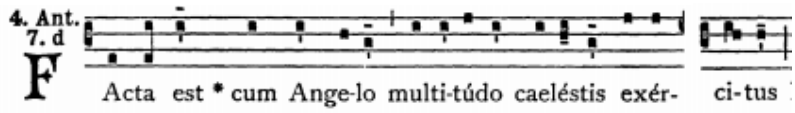


Example 2.30. Movement 2, m. 355, soprano

In m. 376, the solo soprano sings Liszt's interpretation of the *Facta Est* chant:



Example 2.31. Movement 2, m. 376, soprano



Example 2.32. *Facta Est*, original

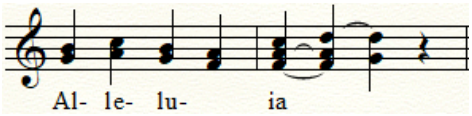
Facta Est is the fourth antiphon used in Lauds on Christmas day; the text is the second portion of the Scripture passage of the birth narrative in Luke (*Angelus* is the first). Liszt employs only the first phrase of the chant. Although the melodic content of the two chants is different, notably they share the same opening gesture and concluding Alleluia. This is the only statement of the *Facta Est* chant.

Harmonization

Alleluia motive

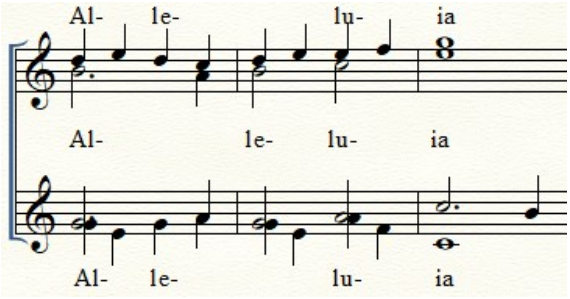
Similar to Movement 2a, the Alleluia motive is harmonized in thirds throughout much of this movement. The Alleluia motive is heard three times in the opening section, and with each iteration, the

harmonization and orchestration expands (Liszt uses a similar process at the beginning of Movement 2a; the orchestration expands with each iteration of the pastorale motive). The first statement is in unison. The second is harmonized in two-parts:



Example 2.33. Movement 2, mm. 364-365, women's chorus

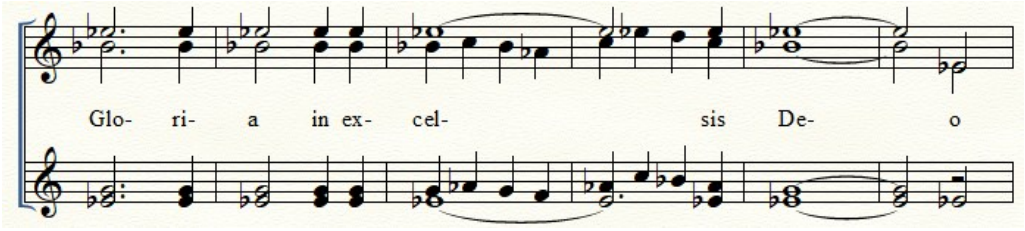
Lastly, the third statement is harmonized in four-parts:



Example 2.34. Movement 2, mm. 367-369

The third statement is a variation of the original (Liszt extends this statement through m. 371; the material in mm. 370-71 is not motivic). Each of these statements is echoed in a call and response texture in the orchestra; the instrumentation in the orchestra expands as the choral harmonization expands.

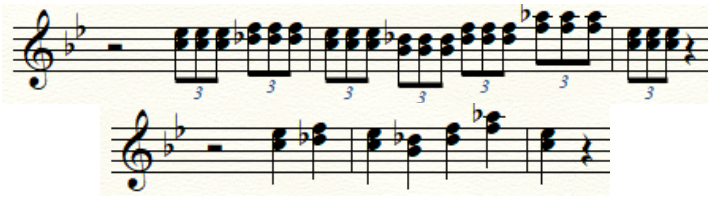
Following the *Facta Est* chant in m. 376, second sopranos and first altos sing the harmonized Alleluia melody (third and fourth measures below), to the text of the Gloria:



Example 2.35. Movement 2, mm. 384-389, women's chorus

There is a significant textural shift with the entrance of the strings in m. 404. In the first major section (mm. 355-403), there is a dialogue between *a cappella* chorus and winds, both of which play some variation of the Alleluia motive. Beginning in m. 404, the strings assume the motivic material while

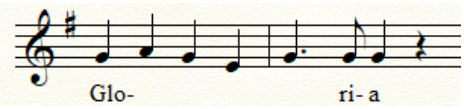
the chorus and winds play sustained chords. The Alleluia motive is heard in unison in mm. 404-419; in m. 420, the winds join the strings in playing the harmonized motive twice in succession:



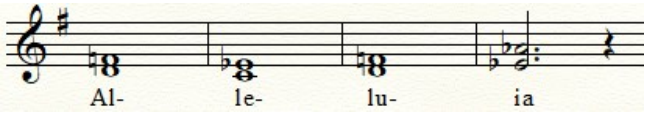
Example 2.36. Movement 2, mm. 420-421, violins (above), oboes (below)

Measures 478-497 feature the motive in unison in the orchestra, with elisions between each repetition (similar to Movement 2a), followed by two successive unison statements of all forces in augmentation. These unison statements are distinct given the predominance of harmonization throughout the movement.

The chorus sings four additional statements of the Alleluia motive in augmentation at the end of the movement. The first two statements are harmonized inversions: the alto is the inversion of the original motive and the soprano is the inversion of a motivic variation seen in m. 445:

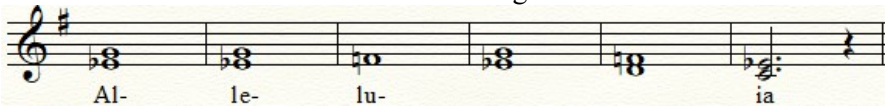


Example 2.37. Movement 2, mm. 445-446, sopranos and altos



Example 2.38. Movement 2, mm. 526-529, sopranos and altos

The second two statements are variations of the original motive:



Example 2.39. Movement 2, m. 536, choral sopranos, variation

Fragmentation

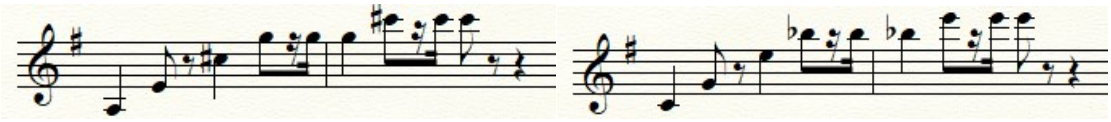
Pastorale motive

Liszt employs only the opening fragment of the pastoral motive in Movement 2b:

Example 2.40. Movement 2, mm. 428-431, horns (notated in concert pitch)

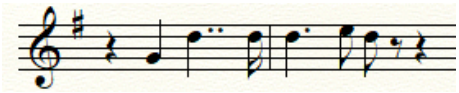
This fragment is harmonized and repeated throughout mm. 428-459 in the winds and brass. As this fragment is repeated, the intervallic content changes.

Another variation of the pastorale fragment is introduced in m. 444 in which Liszt alters the perfect fifth to a tritone:



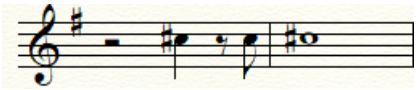
Example 2.41. Movement 2, mm. 444-445, violins mm. 452-453, violins

While this variation is being played in the strings, the winds are playing the original fragment:



Example 2.42. Movement 2, mm. 446-447, oboes

Beginning in m. 510, this fragment is reduced further to simply the rhythmic gesture without the characteristic perfect fifth:

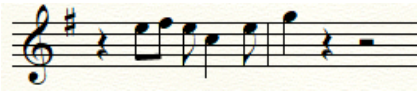


Example 2.43. Movement 2, m. 510, trumpet (notated in concert pitch)

The final section of this movement (mm. 552-589) is very similar to mm. 278-293 of movement 2a. It features two fragments of the motives used in Movements 2a and 2b. The opening fragment of the pastorale motive is heard twice in augmentation:

Example 2.44. Movement 2, m. 552, violin 1

Finally, the identical variation heard in m. 278 of Movement 2a is heard in m. 561:

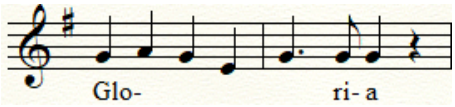


Example 2.45. Movement 2, m. 561, violin 2

The close relationship of these two sections is perhaps further evidence that Movements 2a and 2b should all be considered one movement. The pastoral motive is not heard in any other movement of *Christus*.

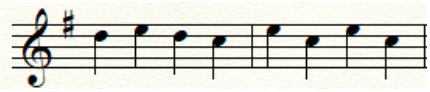
Alleluia motive

Liszt introduces a fragmented variation of the Alleluia motive in m. 445 in the chorus:



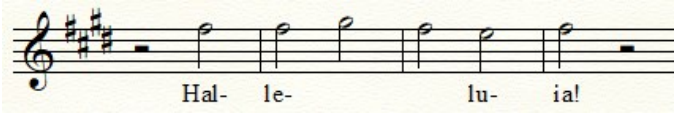
Example 2.46. Movement 2, mm. 445-446, sopranos and altos

The final section of this movement (mm. 552-589) features twice the same variation of the Alleluia motive heard in m. 278 in Movement 2a:



Example 2.47. Movement 2, m. 560, flute 2

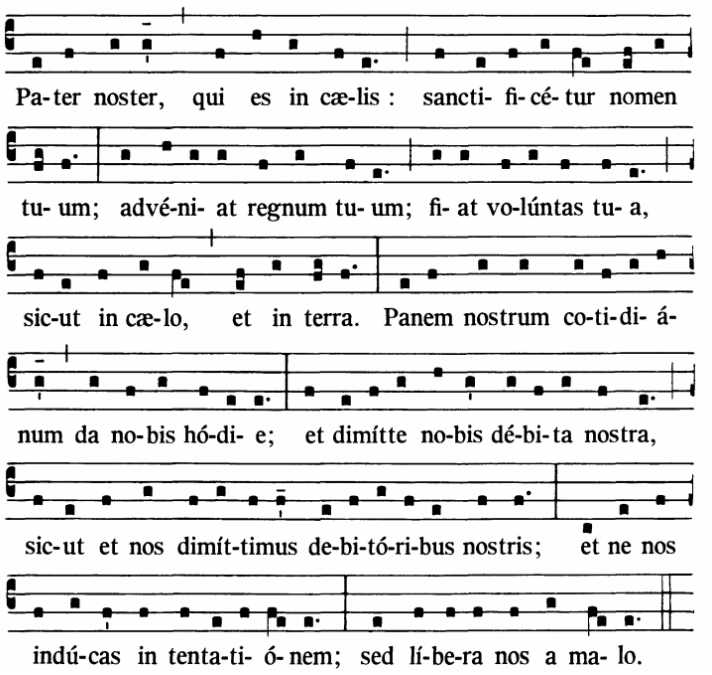
The Alleluia motive is also heard in Movement 14, "Resurrexit," beginning in m. 245 in the chorus. The choral sopranos and tenors sing the opening fragment of the motive:



Example 2.48. Movement 2, mm. 245-248

This fragment is repeated throughout mm. 245-278 of Movement 14.

Pater Noster

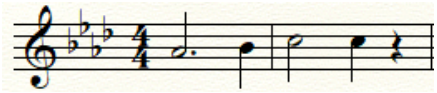


Example 2.49, *Pater Noster*, original

Liszt's interpretation of the *Pater Noster* chant provides the foundation for Movement 7, of the same name. This text, Jesus speaking to his disciples, is recorded in the Gospels of Matthew and Luke (Matthew 6:9-13/Luke 11:1-4). *Pater Noster* is one of the elements of the Eucharistic Rite and a part of the Mass Ordinary.

The form of this movement is based upon the form of its text. *Pater Noster* is a bipartite prayer that consists of ten phrases. Correspondingly, this movement divides into two large parts with ten short sections. The majority of this movement is in a learned style, indicative of the polyphonic *stile antico* style of church music in the 16th and 17th centuries. In this movement, the compositional style is perhaps more responsible for connecting this work to the church than Liszt's use of plainchant. This movement features imitation, as well as an alternation between polyphonic and homophonic textures. There is frequent text repetition throughout, both of the entire phrase and of small portions of each phrase, related to Liszt's use of imitation.

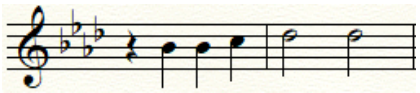
Musically, this movement is only distantly related to the *Pater Noster* chant. Liszt employs a fragment of the original chant, the ascending stepwise incipit, as a head motive throughout the movement:



Example 2.50. Movement 7, mm. 1-2, Tenors

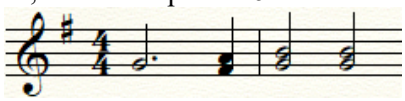
Liszt begins each phrase of text with some variation of this incipit. Separate from this, however, the musical material of this movement is newly-composed. Given that this ascending incipit is a generic melodic figure, its use alone, without the movement's explicit reference to the chant in its title, would not create a strong association between this movement and the *Pater Noster* chant. The original chant features this incipit only twice, for the phrases that begin with the texts "Pater noster" and "Panem nostrum," a reflection of the bipartite division of the prayer. Liszt employs the incipit above for both of these phrases (phrases 1 and 6) to emphasize the corresponding bipartite structure of the movement. The incipit occurs in A-flat major in phrase 1 (seen in the example above) and in G major at the recapitulation in phrase 6. In both instances, the entire phrase is intoned by one voice part before the full choir repeats the entire phrase.

Liszt alters this incipit slightly, either rhythmically or harmonically, with almost every phrase of text. The incipit is heard in a minor key, such as in phrase 4:



Example 2.51. Movement 7, mm. 57-58, Tenors

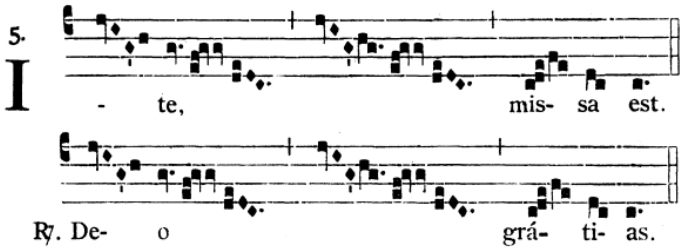
The incipit is also harmonized, such as in phrase 6:



Example 2.52. Movement 7, mm. 93-94, Sopranos

Additionally, as seen in the examples above, Liszt alters the rhythm of the incipit slightly with each phrase. This corresponds to text stress; in some instances he lengthens the first note, in others he employs quarter notes. This is one of the shorter movements of *Christus*, and one that Liszt intended for liturgical use. Given its potential function in a church setting, it is interesting that Liszt does not incorporate more of the original chant material. The *Pater Noster* chant is not heard in any other movement of *Christus*.

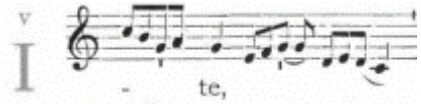
Ite Missa Est



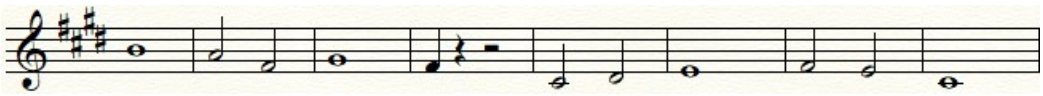
Example 2.53, *Ite Missa Est*, original

The *Ite Missa Est* chant from Mass II Kyrie fons bonitatis serves as the foundation for Movement 10, "The Entrance into Jerusalem." This is the only movement in *Christus* in which Liszt employs a chant melody that does not correspond with the text of the movement. *Ite Missa Est* was the dismissal at the end of Mass in the Roman rite; this colloquially translates to "Go forth, the Mass is ended." The text for this movement, however, is from the Gospel of Matthew: Blessed is he who comes in the name of the Lord, Hosanna in the highest (21:9). This text is the basis for the Sanctus and Benedictus, two elements of the Mass Ordinary, and is the text associated with Christ's entrance into Jerusalem, traditionally commemorated on Palm Sunday. It is interesting that Liszt did not use the prescribed chant for the Palm Sunday liturgy, *Hosanna Filio David*, as this chant employs the same text from the Gospel of Matthew that Liszt chose for this movement. In using *Ite Missa Est* rather than the expected *Hosanna Filio David* chant, Liszt is making an explicit connection between Christ and the Mass/Eucharist (this will be addressed in greater detail in chapter 3).

There are two motives used throughout this movement; only one is based upon the *Ite Missa Est* chant material. Liszt uses only the portion of chant that corresponds to the word 'Ite' for the chant motive:

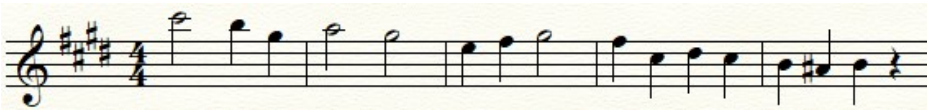


Example 2.54, *Ite Missa Est*, original intervallic content



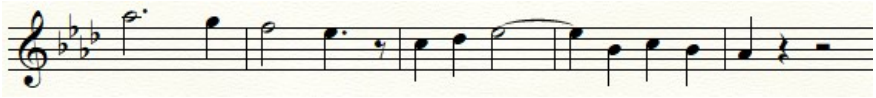
Example 2.55. Liszt's interpretation of *Ite Missa Est*, altered intervallic content
Movement 10, mm. 1-8, oboes, clarinets, bassoons, strings

In this movement, Liszt begins with the most distantly related variation of the chant motive and progresses towards the most authentic. Interestingly, this is a reversal of the process he employs in many other movements, in which he begins with the full authentic chant and gradually fragments (e.g., Movements 1 and 2). This first variation (above) features two departures from the original chant: the alteration of the intervallic content in the initial descending line from a minor second to a major second, and a significant variation of the final four measures, specifically a descending leap of a perfect fourth rather than a minor third between measures 4 and 5. A second variation occurs in m. 42:



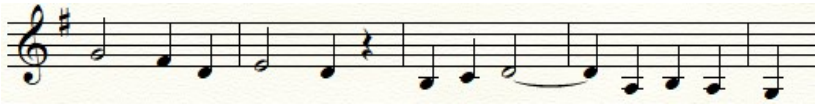
Example 2.56. Movement 10, mm. 42-46, violin 1

This statement is slightly more authentic than the first. It features the same altered descending line as the first variation, however, it retains the minor third of the original chant between measures 2 and 3. A third variation occurs in m. 55:



Example 2.57. Movement 10, mm. 55-58, oboe

This statement is quite similar to the original chant. The second half of the motive (mm. 3-5) is identical to the original, and, although the initial descending line is altered, it features the minor second. The authentic motive is heard for the first time in m. 119:

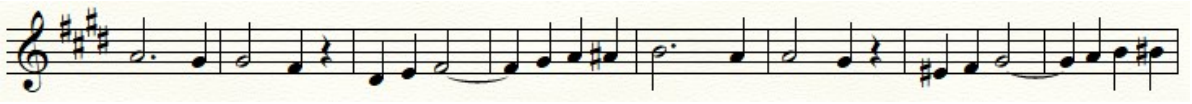


Example 2.58. Movement 10, mm. 119-122, oboes, clarinets, bassoons, strings

Liszt uses orchestration to emphasize the arrival of the authentic motive in mm. 119-122, and 131-134, as both statements are played in unison by winds and strings. Liszt continues to use the motive in variation throughout the movement. Liszt's treatment of the chant in this movement is fairly conservative, and the primary transformational technique employed is fragmentation.

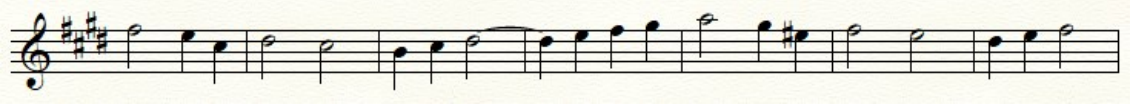
Fragmentation

Liszt begins the process of fragmentation in m. 83. In this section (mm. 83-114), Liszt employs two variations in ascending sequence to prepare the formal division in m. 115. In mm. 83-98, he isolates the first half of the variation heard in m. 55:



Example 2.59. Movement 10, mm. 83-90, clarinets and violin 1

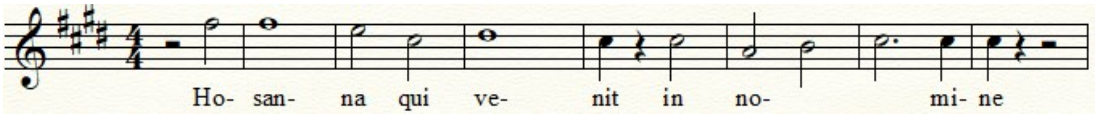
In mm. 99-114, Liszt isolates the opening fragment of the original variation heard in m. 1:



Example 2.60. Movement 10, mm. 99-105, oboes

This variation is slightly different, as there is a major second between measures 2 and 3, rather than either a perfect fourth, heard in the opening variation in m. 1, or a minor third, heard in the original chant.

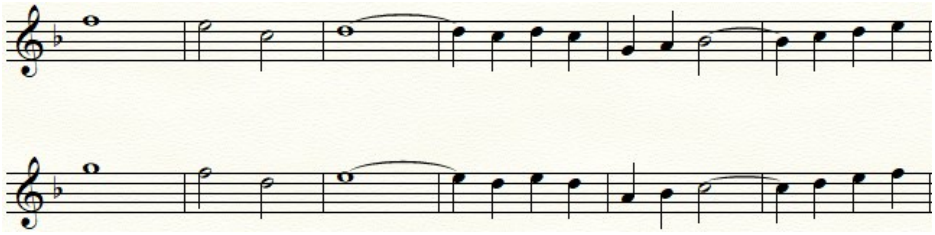
In m. 147, the chant motive is transferred to the choral sopranos (and doubling trumpets), who sing the first half of the motive:



Example 2.61. Movement 10, mm. 147-152, sopranos

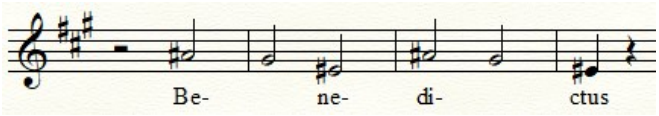
This example again features the major second in the descending line rather than the original minor second. The sopranos sing this motive twice, and in both instances the first half of the motive is harmonized and the second half is in unison. This variation is heard again at the end of the movement beginning in m. 482, sung to the text of the Benedictus.

In mm. 260-300, Liszt employs a fragment of the first half of the motive (with slight variation) in sequence:



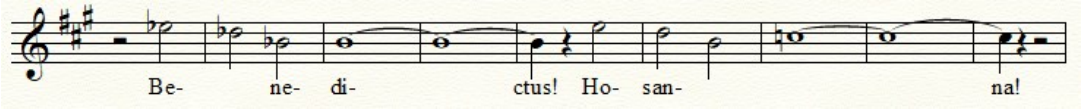
Example 2.62. Movement 10, mm. 260-271, flutes, oboes, violin 1

Liszt truncates the fragment to only three notes beginning in m. 316:



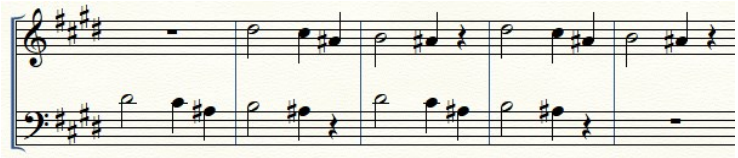
Example 2.63. Movement 10, mm. 316-318, choral sopranos

This is the shortest fragment thus far; variations of this three-note fragment occur frequently throughout the remainder of the movement (e.g., mm. 453 and 573 in the chorus). The mezzo soloist sings a variation of this shortened fragmented in sequence in mm. 356-379:



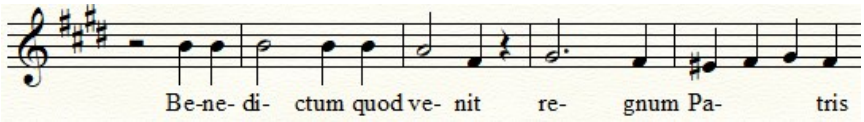
Example 2.64. Movement 10, mm. 356-364, mezzo soloist

Beginning in m. 404, Liszt employs the full authentic motive as the subject of a fugal/imitative section in the chorus and strings. At the conclusion of this section in m. 436, the opening chant fragment is heard in dialogue in the winds:



Example 2.65. Movement 10, mm. 436-439, bassoon and tenor trombone/oboe, clarinet, violin 2

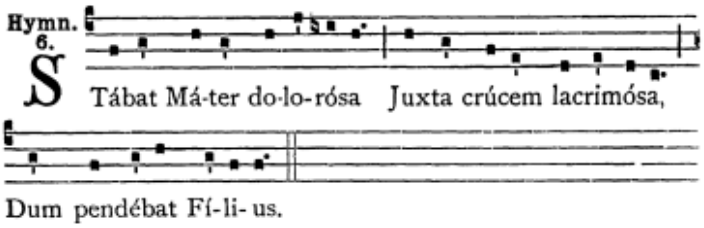
In mm. 526 and 534, the soprano and mezzo of the solo quintet sing a variation of the opening chant fragment:



Example 2.66. Movement 10, mm. 526-530, soprano and mezzo soloist

The *Ite Missa Est* chant material is also used prominently in Movement 14, "Resurrexit." Similar to this movement, it is heard both in its entirety and in variation and fragmentation throughout the movement.

Stabat Mater Dolorosa



Example 2.67, *Stabat Mater Dolorosa,* original

Liszt's interpretation of the *Stabat Mater Dolorosa* chant provides the foundation for Movement 12, "Stabat Mater Dolorosa." *Stabat Mater Dolorosa* is a 13th century chant penned by Jacopone da Todi, whose text portrays the sorrow of Mary, weeping at the foot of the Cross.[11] The *Stabat Mater* is traditionally chanted during Stations of the Cross in the liturgical season of Lent.

The original chant consists of twenty three-line verses of text. Liszt sets the entirety of the text in this movement. It should be noted, however, that the Bärenreiter score used for this analysis (the foremost critical edition of *Christus*), in addition to other score versions, pair verses. For example (Note: punctuation and capitalization are consistent with each source):

Original Chant, verses 1 & 2 (*From Liber Usualis*)	**Bärenreiter edition**, verse 1
Stabat Mater dolorosa	Stabat mater dolorosa
Juxta crucem lacrimosa	Juxta crucem lacrimosa,
Dum pendebat Filius.	Dum pendebat filius,
	Cuius animam gementem,
Cuius animam gementem,	Contristatem et dolentem
Contristatam et dolentem,	Pertransivit gladius.
Pertransivit gladius.	

[11] Charles C. Nott, *The Seven Great Hymns of the Mediaeval Church* (New York: A.D.F. Randolph, 1867), 96.

The combination of these verses into six lines is incorrect given the verse numbers in the *Liber Usualis* (there are 20, in addition to a concluding *Amen Alleluia*), the repetition of the chant, and the punctuation used at the end of each verse (period or comma).[12] Based upon the music, it seems apparent that Liszt was aware of the three-line structure, as there is clear delineation between sections after three lines of text. This is most frequently achieved by a change in texture and/or voicing. For this reason, I have analyzed this movement based upon the original twenty verse structure rather than the contrived ten verse structure.

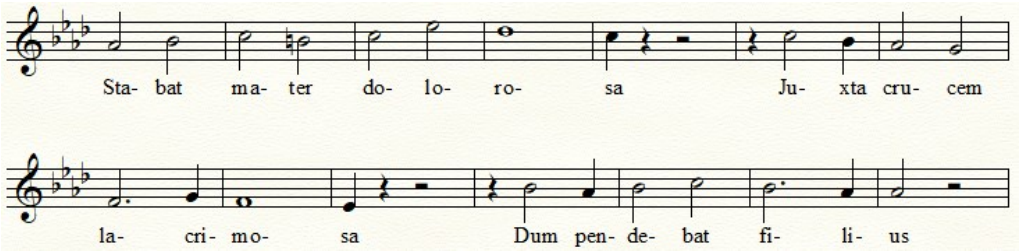
The form of this movement is largely determined by text; hence the importance of verse divisions. However, Liszt's use or omission of the chant material also delineates form. Throughout the movement, he alternates between the use of the full chant, the opening chant fragment, and omitting the chant material entirely. There is a large section of this movement that contains no chant material (verses 5-11). This section is quasi-developmental, featuring similar musical elements as the outer sections (chromaticism, varied textures and voicings, text repetitions) just without an explicit chant reference. Considering this, and the preponderance of chant in the opening and closing sections, Liszt is hinting at an overarching A-B-A structure.

This movement is highly chromatic and one of the longest in *Christus*. Liszt's treatment of the chant in this movement is fairly radical as he utilizes various chromatic alterations of this chant melody. Liszt employs two transformational techniques, fragmentation and harmonization. Similar to movement 10, Liszt begins with the most distantly related variation of the chant material, and progresses towards the most authentic. The movement begins with the most chromatic and fragmented iteration of the chant, and, with each repetition, gradually transitions to the complete authentic chant. Liszt's first interpretation is a chromatically altered and harmonized fragment of the first phrase of the chant:

Example 2.68. Movement 12, mm. 8-10, clarinets, violin 2, violas

[12] Benedictines of Solemnes, *Liber Usualis* (Tournai: Desclee Company, 1961), 1424; 1634-37.

Verse 1 (mm. 28-64) features the complete chant, sung first by the mezzo soloist in m. 28, accompanied by clarinets and solo bassoon. This statement is nearly identical to the original chant, with the exception of Liszt's adjustment of the B-flat to a B-natural in the second measure:



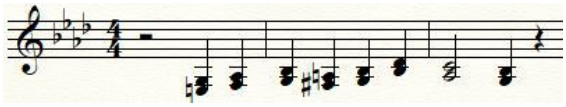
Example 2.69. Movement 12, mm. 28-41, mezzo soloist

Verse 1 is then repeated by the full chorus in m. 46. However, rather than the altered chant with B-natural, the choral sopranos sing the original chant, harmonized by full chorus.

It should be noted that Liszt uses text repetition extensively throughout this movement, both of individual phrases and of full verses. This section (verse 1) is an excellent example as it features both forms of repetition, the repetition of the full verse by the chorus, and the chorus' repetition of the final line of text in mm. 60-64. Also significant in this movement is the variation in texture created by the interaction of the full chorus and solo quartet.

Fragmentation

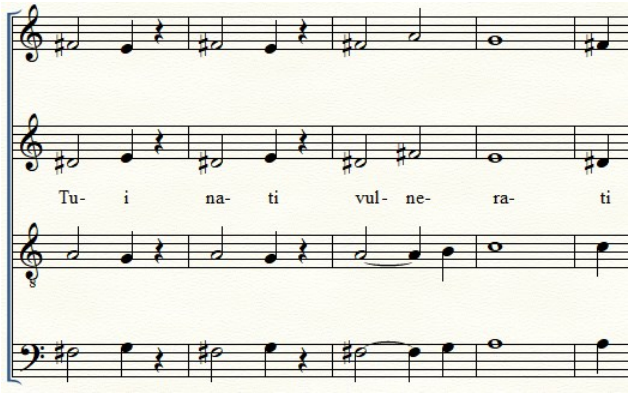
The *Stabat Mater Dolorosa* chant consists of three phrases. Liszt introduces the fragment of the first phrase in the orchestra:



Example 2.68. Movement 12, mm. 8-10, clarinets, violin 2, violas

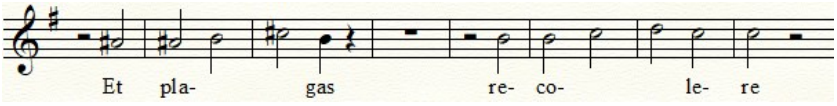
This fragment, frequently harmonized in thirds, is heard in both the chorus and orchestra throughout the movement (e.g., mm. 114-120 in call and response in the solo quartet; m. 535-538 in clarinets and bassoons). The first three ascending notes of this fragment are foreshadowed in the orchestra in mm. 1-7.

In mm. 487-500 (verse 12), the solo quartet sings a harmonized variation of this fragment:



Example 2.70. Movement 12, mm. 487-491, solo quartet

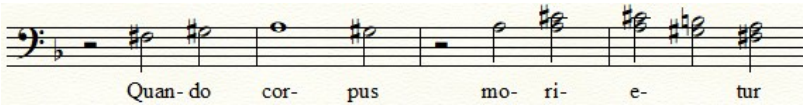
This statement is also foreshadowed in the orchestra by the low strings and bassoons in mm. 475-484. Interestingly, this verse features the music of only the first phrase of the chant; this first phrase is repeated three times, each time transposed up a half-step, with a different phrase of text sung to each repetition. A similar process occurs in mm. 633-660 (verse 16). Again, this verse features only the first phrase of the chant, with a different phrase for each repetition. The final phrase/repetition, however, features a shorter fragment of the first phrase:



Example 2.71. Movement 12, mm. 653-660, choral sopranos

This phrase consists of two of these short fragments. The interval content of the first three notes of this fragment (minor second followed by major second) is identical to both the opening orchestral gestures in mm. 1-7 and the first three notes of the first chromatically altered fragment in m. 8.

The final verse (20, mm. 888-end), features a variation of the fragment by tenor and bass soloists:



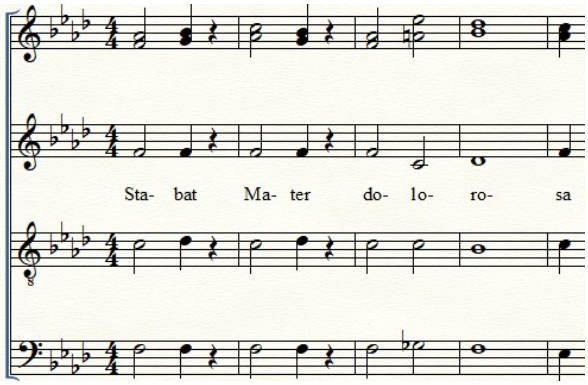
Example 2.72. Movement 12, mm. 893-896, tenor and bass soloists

This is repeated again in mm. 904-907, and similar to verse 16, in both instances, the first portion of each of these phrases is unison and the second is harmonized.

Harmonization

Nearly every iteration of the chant motive is harmonized. All of the fragments discussed above are harmonized, including the first statement of the chant in m. 8.

The full chant is first harmonized in the choir in mm. 46-64 (verse 1):[13]

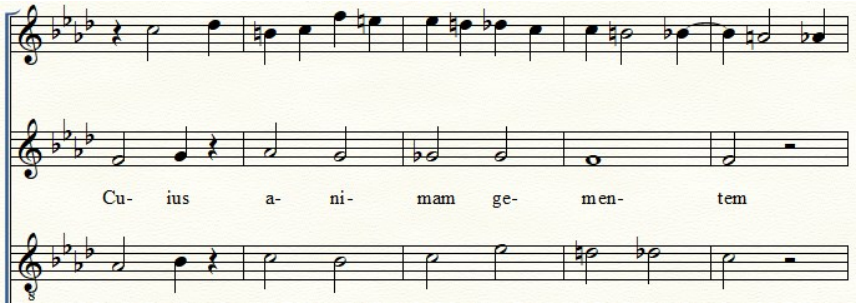


Example 2.73. Movement 12, mm. 46-50, full chorus

This is an example of the most typical harmonization: the chant is heard in the first soprano, harmonized predominantly in thirds, and the texture is homophonic. Verse 14 (mm. 535-579) consists of the same choral harmonization. Verse 14 is a musical recapitulation of verse 1; both choral statements are preceded by a solo recitation of the same verse of chant by the mezzo, and both solo statements feature the chant with the chromatically altered B-natural while both choral statements feature the authentic chant melody. It should be noted that the orchestration of both statements corresponds to the choral forces: the mezzo soloist is accompanied by reduced orchestra, and the full chorus by full or large orchestra.

A variation of this full chant harmonization is heard in the solo quartet in mm. 66-85:

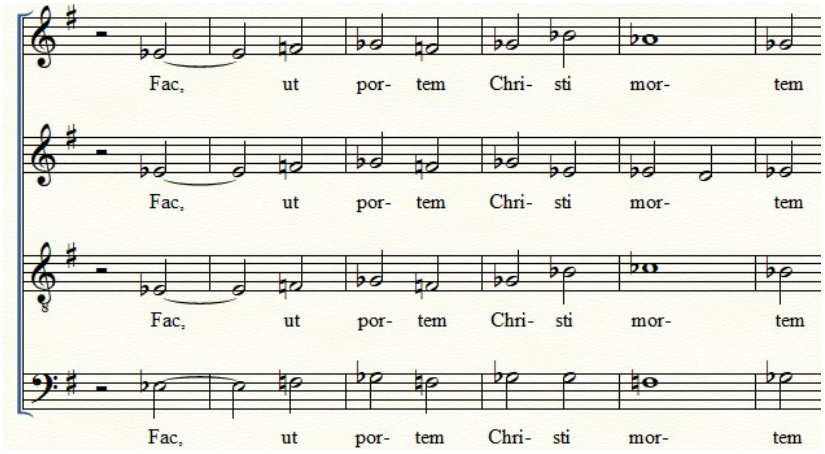
[13] Only the first phrase of each motivic statement will be shown in the body of the document.



Example 2.74. Movement 12, mm. 66-70, solo quartet

In contrast to the prominence of the chant in the first verse, the chant is largely unrecognizable in this verse; it is placed in the middle of the texture, passed between the tenor and bass soloists (the first phrase is in the tenor seen in the excerpt above, the second phrase moves to the bass in m. 71), and covered by the florid soprano line.

Liszt also alternates between unison and harmonization. This is seen in verse 16, in which the first half of the phrase is in unison and the second half is harmonized:

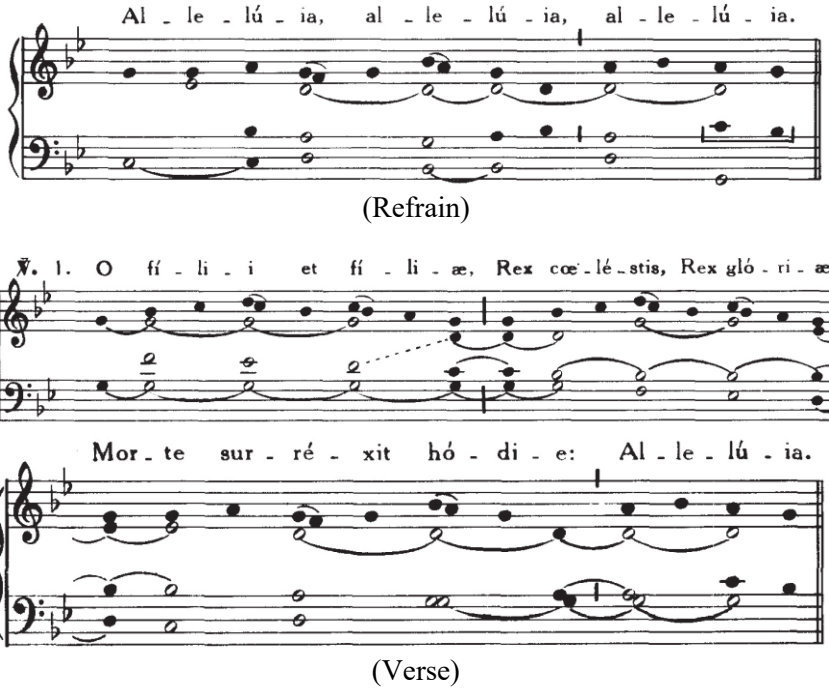


Example 2.75. Movement 12, mm. 633-638, full chorus

To this point, all of the harmonizations have been chromatic. The choral statements in verse 18, however, feature harmonization in a major key, D-flat Major in mm. 709-716, and D Major in mm. 732-739. Both of these iterations feature the first two phrases of the chant harmonized. Additionally, following these statements, the orchestra plays the first two phrases of the chant motive in E Major in mm. 745-749. This victorious transition to major reflects the text of this verse. This text speaks of being defended on

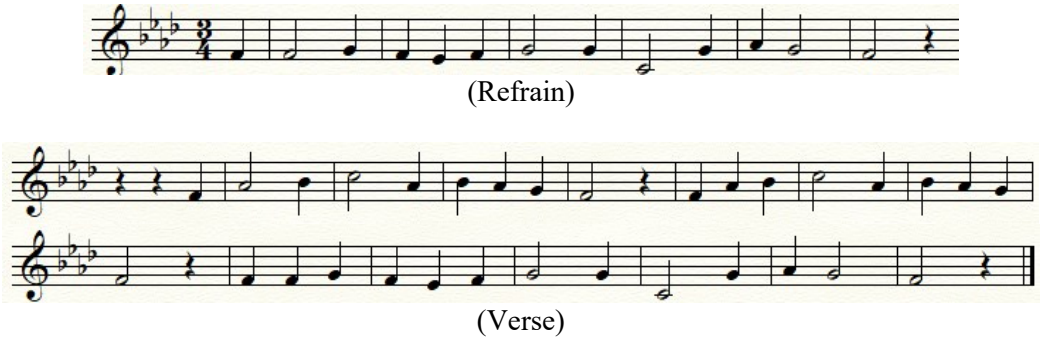
Judgement Day; based upon the triumphant nature of this section, presumably Liszt is making a statement that we emerge victorious from judgement. This chant is not heard in any other movement of *Christus*.

O Filii et Filiae



Example 2.76, *O Filii et Filiae*, original

Liszt's interpretation of the chant *O Filii et Filiae* provides the foundation for Movement 13, "O Filii et Filiae":



Example 2.77. Liszt's interpretation of *O Filii et Filiae*

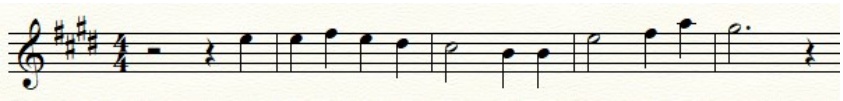
This movement features Liszt's most conservative treatment of chant in *Christus*; both the refrain and verse are nearly identical to the original chant. Regarding transformational techniques, Liszt employs only harmonization in this movement. Striking because of its simplicity, "O Filii et Filiae" is both the

shortest movement (comprised of only 79 measures), and the simplest in regards to instrumentation, form, and harmony. This movement is strophic to reflect the strophic nature of the *O Filii et Filiae* chant. It is scored for reduced winds playing two on a part (or harmonium if available), and, per Liszt's direction at the head of the score, a chorus of 8-10 women that "should not be visible to the audience."[14] The large scope of the surrounding movements also exaggerates the simplicity of this movement. Harmonically, this movement is static. It is in F minor, however, Liszt avoids the leading tone throughout, which gives the movement a modal (Aeolian) sound. Liszt ends the movement on an FM chord, which stands out against the prevailing modal soundscape. Liszt's style is undetectable in this movement; the entire focus is on the chant melody. *O Filii et Filiae* is a 15th century Resurrection chant penned by Jean Tisserand, O.F.M.[15] Originally comprised of nine verses, the hymn was later expanded to twelve, of which, curiously, Liszt set only three in *Christus*.

Liszt's treatment of this chant material is straightforward. The movement begins with a statement of the refrain in the clarinets that serves as an introduction to the chant material. The chorus follows with a unison statement of the refrain that begins the strophic refrain-verse alternation. Liszt sets the first phrase of each verse unison and *a cappella* in the chorus. Beginning with each second phrase, the choral parts are harmonized and accompanied by winds. The harmonization of the choral parts and accompanying wind parts are the same with each verse, with the exception of the final 'Alleluia' of the final refrain, which features a 4-3 suspension as a cadence into the final FM chord. This chant is not heard in any other movement of *Christus*.

RELIGIOUS HYMNS

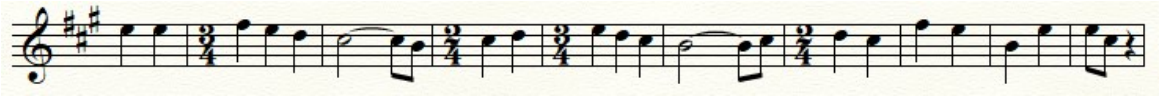
"Es flog ein Taüblein weiße" (A little white dove flew)



Example 2.78, Movement 4, "Es flog ein Taüblein weiße," original, first phrase

[14] Liszt, *Christus*, 385.
[15] Hugh Henry, "O Filii et Filiæ," *The Catholic Encyclopedia* 11 (New York: Robert Appleton Company, 1911), accessed August 9, 2018 http://www.newadvent.org/cathen/11221b.htm.

"Es flog ein Taüblein weiße" is a German Christmas folksong, most known for its arrangement by Brahms in his *Vierzehn Deutsche Volkslieder.*[16] The first half (mm. 1-3) of the first phrase of this melody (seen above) provides the foundation for one of the motives in Movement 4, "Shepherd's Song at the Manger":



Example 2.79. Movement 4, mm. 75-84, flute 1, clarinet, harp, violin 1 (notated in concert pitch)

Liszt's treatment of the hymn in this movement is fairly conservative; however, his interpretation of it is quite radical, as there are considerable differences between Liszt's melody and the original hymn. The most noticeable change is Liszt's alteration of the key signature. Liszt maintains the original tonal center of the melody (E) but places it within an A Major framework. Therefore, the characteristic descending line sounds quite different because of the change from D# to D-natural. Significantly, Liszt also changes the meter, alternating between 2/4 and 3/4, which alters the metric stress of the original folk song.

This movement is divided into three large sections, A-B-A'; both A and A' are divided into smaller sections of a and b, and B is developmental:

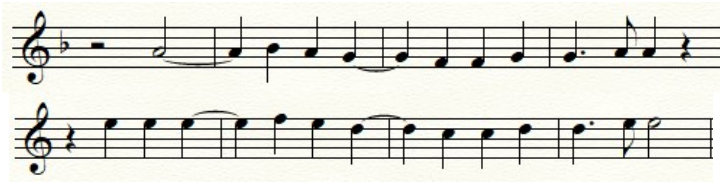
Table 2.5. Movement 4, "Shepherd's Song at the Manger" form

Measures	1-245					
Smaller-level motivic material	a 1-71	b 72-95	a 96-167	b 168-190	a 191-225	b' 226-245
Formal Division	A					

Measures	246-344	345-end			
Smaller-level motivic material	Developmental material	a 345-378	b' 379-401	a 402-434	b' 435-500
Formal Division	B	A'			

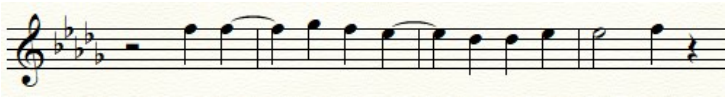
[16] George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Grove Music Online* (2001), accessed August 9, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.51879.

Liszt's interpretation of "Es flog ein Taüblein weiße" serves as the melody for the b/b' sections of A and A'. In each of the three b sections, Liszt repeats the melody twice. The b' section (mm. 226-245) features a variation of this motive, as it is in a chorale style:



Example 2.80. Movement 4, m. 227, flute (above), m. 227, horns (below)

The b' section of this movement features motivic fragmentation, the only transformational technique Liszt employs in this movement. Only the opening fragment of the motive (seen in the examples above) is used in this section. This chorale variation returns in the developmental B section in m. 302:



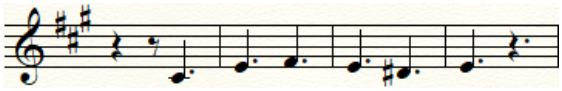
Example 2.81. Movement 4, m. 302, oboe

Liszt highlights this theme with contrasting articulation in the b sections. The a sections are primarily legato; the b sections, conversely, feature staccato/pizzicato in the winds and upper strings, the voices that play "Es flog ein Taüblein weiße," while only the lower strings play legato. This change in articulation draws attention to the theme in the winds.

This movement is a pastorale. Its characteristics are similar to those of Movement 2: compound meter, simple folk-like melodies, the prominence of the winds, and a programmatic affect that suggests the countryside. Curiously, the musical traits of the original folk song "Es flog ein Taüblein weiße" do not suit a pastorale. Liszt likely chose this particular text for its narrative association, and altered it musically to fit within the larger framework of the pastorale. The text refers to Mary's Immaculate Conception, and speaks of her as the garden within which Christ grew (incidentally, this metaphorical reference to nature is in keeping with the traditional characteristics of a pastorale). Given the title of this movement,

"Shepherd's Song at the Manger," and the timeline of events portrayed by the surrounding movements, this movement is likely portraying the Shepherds' journey to meet the newborn Christ.

The third large section (I') begins in m. 344 with the return of one of the non-chant based motives from section I. The return of "Es flog ein Taüblein weiße" coincides with the first B section in m. 382. This is identical to the B sections in section I. This is the final full statement of this theme. Measures 468-488 consist of fragments that are related to both the "Es flog ein Taüblein weiße" theme and the "Alleluia" fragment of Movement 2:



Example 2.82. Movement 4, mm. 468-471, violin 1

The melding of these two fragments programmatically connects the announcement of the angels that a Savior has been born and the shepherds' journey to meet the Savior. "Es flog ein Taüblein weiße" is not heard in any other movement of *Christus*.

La Marche Des Rois Mages (March of the Three Holy Kings)

Although there has been no scholarly reference to Liszt's use of a pre-existing work in Movement 5, "March of the Three Holy Kings," the first phrase of the primary melody of this movement bears resemblance to the traditional French melody of the same name:

Example 2.83, *La Marche Des Rois Mages,* original, first phrase

Example 2.84. Liszt's interpretation of *La Marche Des Rois Mages*

Both of these melodies are in minor keys, G minor and C minor respectively. Melodically, both are characterized by an ascending fifth. The traditional melody contains the initial fifth motion between G and C in m. 1, and a leap from G to D in mm. 3-4. Liszt's melody also contains the leap of a fifth from C

to G in m. 1. Measures 2-3 of Liszt's melody shown above (including the pickup) corresponds to mm. 4-5 of the original melody (including the pickup). The melodic contour of both is similar as both begin with a fifth, move to the third, and then ascend stepwise past the fifth scale degree before descending. Both of these melodies also employ dotted rhythms. As discussed in chapter one, dotted rhythms are associated with a royalty or military topos, in this instance, both the Holy Kings of this movement and Christ as King. In addition to Liszt's use of dotted rhythm in the melody, he uses this dotted figure as a fragment throughout the movement. Liszt may not explicitly quote the original material, however, given his religious background, he was likely influenced by this well-known tune.

Conclusion

As demonstrated throughout this chapter, Liszt's treatment of pre-existing materials varies greatly, ranging from direct quotation to significant alteration. The way in which Liszt alters each chant or hymn is programmatically driven. "Stabat Mater Dolorosa," for example, features Liszt's most extensive use of chromatic harmonization, a reflection of Mary's intense pain and agony at the foot of the cross. Conversely, "O Filii et Filiae" reflects the most conservative treatment of pre-existing material; Liszt's direct quotation of the original plainchant reflects the stillness of the first Easter morning, and the awe that the disciples experienced upon finding Jesus' empty tomb. It should be noted that fragmentation is the most prevalent alteration that Liszt employs throughout *Christus*. Once Liszt presents a melody, he then frequently employs only the fragment, which features the characteristic melodic and intervallic gestures throughout the remainder of the movement and/or in additional movements.

CHAPTER 3: *CHRISTUS* – CHURCH & THEATER ON A COLOSSAL SCALE

The Juxtaposition of Ancient and Modern Elements in *Christus*

Despite his status as an innovator, Liszt valued tradition, particularly regarding religion. According to Dufetel, Liszt sought the "regeneration" of religious music rather than its reform, by advocating for progress within the symbiotic context of the past, present, and future.[1] Liszt did not believe that it was contradictory "to advocate for the new and cherish the old,"[2] and therefore sought to reconcile tradition and modernity. Dufetel refers to Liszt as a "Janus-figure."[3] Derived from Roman mythology, Janus was the god of transitions and passages/doorways and is frequently depicted as having two faces because he looks both forwards and backwards.[4] Similarly, Dufetel asserts that when studying Liszt's music, we must "approach him from one perspective as a composer keen to cast his lance far into the future, while from another as the advocate of a centuries-old tradition."[5]

Liszt's proclivity for religious tradition is reflected in his use of pre-existing religious materials, particularly plainchant. Although his use of plainchant is not unique to this work (Liszt also employs chant in such works as *Die Legende von der heiligen Elisabeth*, *Die heilige Cäcilia*, and *Missa choralis*),[6] in *Christus,* it is more sophisticated and extensive. Liszt's use of plainchant highlights the historicity of the Roman Catholic Church; plainchant was the official musical language of the Catholic Church throughout history and beyond Liszt's lifetime until the Second Vatican Council (1961-1965), and still today is given "pride of place."[7] The use of plainchant also emphasizes the importance of liturgy, as liturgy and plainchant are intrinsically linked. Pope Pius XII maintained that "[chant] makes the celebration of the sacred mysteries [i.e., the Eucharist] not only more dignified and solemn but helps very

---

[1] Nicolas Dufetel, "Religious Workshop and Gregorian Chant: The Janus Liszt, or How to Make New with the Old," in *Liszt's Legacies*, ed. James Deaville and Michael Saffle (New York: Pendragon Press, 2014), 44.
[2] Dufetel, "The Janus Liszt," 47.
[3] Ibid., 48.
[4] Bergen Evans, *Dictionary of Mythology: Mainly Classical* (Lincoln: Centennial Press, 1970), 137-138.
[5] Dufetel, "The Janus Liszt,", 44.
[6] Merrick, *Revolution and Religion*, 95.
[7] Second Vatican Council, *Musicam Sacram* [Instruction on Music in the Liturgy], Vatican website, March 5, 1967, sec. 50, accessed June 25, 2018, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html.

much to increase the faith and devotion of the congregation."[8] Liszt's use of plainchant reflects nearly two centuries of historical and liturgical practice, and therefore connects *Christus* to the historical Church.

Liszt also believed that plainchant had potential in the modern musical world. Liszt drew a comparison between music and architecture in regards to the use/reuse of traditional elements within a modern framework. In an 1863 letter to Agnes Street-Klindworth (a friend and student of Liszt), Liszt discussed the "harmony in the divine plan, between what was, what is, and what will be," citing the architectural example of the refashioning of the Baths of Diocletian for the Basilica of St. Mary of the Angels and Martyrs in Rome.[9] Remains from the Baths were crucial to the structure of the Basilica in much the same way that music of the past is foundational for modern music. The significant idea is that although refashioning pre-existing material may *change* its function, it does not *diminish* its function. In refashioning traditional material, the artist both demonstrates respect for the original material, and acknowledges its continued significance. In using plainchant throughout *Christus*, Liszt is both acknowledging the importance of plainchant throughout church history, and emphasizing its contemporary relevance.

Liszt strongly rebuked the notion that "the only way to celebrate the past and tradition was to treat them as sacred and untouchable"[10] by utilizing traditional materials in his works. In *Christus*, Liszt's respect for tradition is evident in the programmatic function of his modern adaptations. Although Liszt is known for his progressivism, Liszt's harmonic language in *Christus* is not modern for its own sake;[11] the way in which he translated the pre-existing material into a modern idiom (or chose to retain the original material) serves a specific programmatic function. One of the primary ways in which Liszt placed chant into a modern framework, for example, was through the use of chromaticism. Rather than simply

---

[8] Pius XII. *Mediator Dei* [Encyclical on the Sacred Liturgy], Vatican website, November 20, 1947, sec. 191, accessed June 25, 2018, http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.html.
[9] Dufetel, "The Janus Liszt," 48.
[10] Ibid., 48.
[11] This stands in contrast to work such as *Nuages gris*, in which Liszt's harmonic experimentation overshadows his program; although the lack of tonal coherence in this work was programmatically motivated (a depiction of clouds), this program ultimately serves Liszt's harmonic experimentation.

demonstrate Liszt's propensity for non-diatonic harmonies, the chromatic alterations of the chant in Movement 12, "Stabat Mater Dolorosa," function to intensify Mary's pain and sorrow at the death of her Son. Similarly, the chromatic writing in Movement 9, "The Miracle," portrays the growing intensity of the storm. Liszt's effective juxtaposition of ancient and modern elements throughout demonstrates both the historical significance and the expressive power of the dialectic between music of the past and the present. Liszt's goal of the regeneration of religious music is manifest in *Christus.*

***Christus*: Liszt's Programmatic Ideal**

1. Plainchant and Historic Church Practice

Christus is a thoroughly programmatic work, "the ultimate ideal of programme music as conceived by Liszt."[12] The presence of program in *Christus* exists on various levels. As demonstrated in chapters one and two, each individual movement is programmatic. Each of *Christus'* three parts is also programmatic. The program of Part I, *Christmas Oratorio*, is the reception of the Christ child, as its focus is predominantly on the reaction of others to the birth of Christ. The program of Part II, *After Epiphany*, is Christ's ministry, as each movement depicts a significant scene from His ministry. Lastly, in the program of Part III, *Passion and Resurrection*, as the title indicates, each of the movements recounts an event from Christ's final days.

Liszt's use and transformation of plainchant was programmatically motivated. Given the established connection between plainchant and the practices of the historical Church in the preceding section, I posit that, in using chant and other ancient pre-existing religious materials, Liszt is making an explicit connection between *Christus* and the historical/liturgical practices of the Church. This is observed in each of the movements based upon pre-existing material. Movement 1, "Introduction," is based upon *Rorate caeli*: "You heavens above, rain down righteousness; let the clouds shower it down. Let the earth open wide, let salvation spring up."[13] This verse speaks of the coming of salvation. Christian theology asserts that Christ is the author of salvation, and therefore salvation may only be achieved through belief

[12] Merrick, *Revolution and Religion*, 187.
[13] Liszt, *Christus*, 90.

in Him. Christ's entire life, from conception to ascension, was salvific. Although Christ's death and resurrection were the capstone of His saving work, Christ's birth is considered its beginning. Liturgically, *Rorate caeli* is sung during the season of Advent, a time of preparation immediately preceding Christmas in which we await the Savior. Therefore, in using *Rorate caeli*, Liszt is explicitly connecting this movement to the liturgical season of Advent. Movement 12, "Stabat Mater Dolorosa," based upon the chant of the same name, portrays Mary weeping at the foot of the cross. Liturgically, this text is chanted on Good Friday, the day that commemorates Christ's death. This text is also traditionally chanted during the Stations of the Cross, a devotional practice of prayerful meditation on fourteen events from the day of Christ's crucifixion. In using the *Stabat Mater*, Liszt is connecting this Marian lament with Good Friday. Another example is Movement 7, "Pater Noster." This text is an integral part of the vast majority of liturgical rites of the Church, as well as a personal devotional prayer. In a liturgical setting, the *Pater Noster* would typically be chanted; in a private devotional setting, however, it is traditionally recited. Therefore, in using the *Pater Noster* incipit, Liszt is connecting this movement to Catholic liturgies.

In addition to the nine movements based upon pre-existing materials, two non-chant based movements feature chant fragments: Movement 6, "The Beatitudes," and Movement 14, "Resurrexit." Movement 6, the first movement of Part II, begins with two statements of the *Rorate caeli* fragment of Movement 1. In using this chant fragment, Liszt is emphasizing the salvific nature of Christ's ministry. It should be noted that Liszt's use of the *Rorate* fragment is also structural in this example, as it marks the beginning of both Part I (Movement 1) and Part II (Movement 6). Movement 14, the final movement, features fragments of the *Rorate Caeli*, the *Angelus ad pastores ait* of Movement 2, and the *Ite Missa Est* of Movement 10. In using these three chant fragments, Liszt connects the three parts of *Christus* musically, and theologically highlights the shared and integral salvific (*Rorate* chant) character of Christ's birth (*Angelus ad pastores ait* chant), death (*Ite Missa est* chant; here this concluding dismissal of the Mass represents the Crucifixion), and resurrection. All three events (birth, death, and resurrection) are part of one integral saving act.

Notably, there are two movements in which Liszt did not use the plainchant prescribed by the

Church for his chosen text: Movement 8, "The Foundation of the Church," and Movement 10, "The Entrance into Jerusalem." Movement 8 consists of two texts: the "Tu es Petrus" passage from the Gospel of Matthew (16:18) and a passage from the Gospel of John (21:15; Simon, do you love me?). Liszt's title for this Movement, "The Foundation of the Church," is based upon the text from the Gospel of Matthew. "Tu es Petrus" concerns Christ's selection of Peter as the Church's first leader, as it is one of the principal passages traditionally understood as establishing the papacy: "You are Peter, and on this rock I will build my Church, and the gates of Hades will not overcome it." Interestingly, Liszt omitted the *Tu Es Petrus* chant entirely. To my knowledge, there is no reference to this omission in the scholarly literature. Considering the significance of this movement for both the structure and program of *Christus* (discussed in detail below), this omission is striking. The "Tu es Petrus" text is sung twice in this movement; in both instances it is *fortissimo* and declamatory. These powerful statements symbolize "the Church's solid, lithic foundation;"[14] perhaps Liszt omitted the chant in favor of a more bombastic musical setting to emphasize the strong foundation of the Church.

Movement 10, "The Entrance into Jerusalem," consists of the "Hosanna Filio David" text from the Gospel of Matthew (21:9), and the text of the *Benedictus* from the Mass Ordinary. The "Hosanna Filio David" text is traditionally recited/chanted at the beginning of Palm Sunday, the liturgy that commemorates Christ's triumphal entrance into Jerusalem. Liszt omitted the prescribed *Hosanna Filio David* chant melody in favor of the *Ite Missa Est* chant melody from Mass II *Kyrie fons bonitatis* (a Mass setting traditionally used for solemn feasts). Liszt's combination of text and chant in this movement is profoundly theological. In using the *Ite Missa Est* chant melody, Liszt is making an explicit connection between Christ's entrance into Jerusalem, and the commemoration of His death and resurrection in the Eucharistic liturgy. As discussed briefly, "Ite missa est" was the final phrase of the dismissal from Mass in the Roman rite. The high point of the celebration of the Mass is the Eucharist, the memorial of Christ's death and resurrection, in which "the Church gathers to remember and to re-present the sacrifice of

[14] Smither, *A History of the Oratorio*, 232.

Christ."[15] Catholic doctrine asserts that Christ becomes truly present in the Eucharist (i.e., the doctrine of transubstantiation). Through prayer, which includes Christ's own words of institution,[16] Christ comes to us at the altar as the One who is crucified and risen. Christ journeyed to Jerusalem for the explicit purpose of fulfilling the Scriptures prefiguring His Passion and death.[17] Therefore, Liszt is making a direct connection between Christ's presence in Jerusalem for His Passion and Christ's presence in the Eucharist.

The choice of the *Ite Missa Est* is perhaps unexpected; within the context of the Eucharistic liturgy, a setting of the *Agnus Dei* would perhaps have been more obvious. However, in using *Ite Missa Est*, Liszt draws attention to the implicit connection between the *Ite Missa Est* and the Church's mission. In Latin, "ite" is the imperative "go out" and "missa est" is a generic statement in the passive voice which transliterates as "there is a sending."[18] The expression served as the dismissal marking the end of the Mass. The modern dynamic translation simply says: "Go forth, the Mass is ended." However, this translation does not fully articulate the implicit mission contained in the Latin exhortation. According to Pope Benedict XVI, "These words ['ite missa est'] help us to grasp the relationship between the Mass just celebrated and the mission of Christians in the world…by taking the dismissal as a starting point."[19] Christ's Passion and death, beginning with his entrance into Jerusalem, were the fulfillment of His earthly mission. Having been nourished and strengthened by the Eucharist, the mission of Christians is to leave Mass, and to follow and live a life like Christ's, consistent with His teachings, in imitation of His own self-offering. Although unexpected, Liszt's use of *Ite Missa Est* serves a dual function to connect the event of Christ's entrance into Jerusalem with the Eucharistic liturgy and Christians' mission to follow Christ.

---

[15] Monsignor William P. Fay (USCCB), "The Real Presence of Jesus Christ in the Sacrament of the Eucharist" last modified June 2001. http://www.usccb.org/prayer-and-worship/the-mass/order-of-mass/liturgy-of-the-eucharist/the-real-presence-of-jesus-christ-in-the-sacrament-of-the-eucharist-basic-questions-and-answers.cfm.
[16] Matthew 26:26-28; Mark 14:22-24; Luke 22:19-20; 1 Corinthians 11:23-27
[17] Luke 18:31-33; Matthew 26:54; Mark 14:49; John 19:28, 35-37
[18] Lewis and Short, *A Latin Dictionary*, 1151.
[19] Benedict XVI, *Sacramentum Caritatis*, Vatican Website, February 22, 2007, sec. 51, accessed June 25, 2018, http://w2.vatican.va/content/benedict-xvi/en/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis.html.

Merrick asserts that Movements 10 and 14 are also programmatically connected because of their use of fugue; the "Filio David" fugue in Movement 10 (mm. 404-436) foreshadows the "Christus vincit" fugue in Movement 14 (77-111), and therefore Christ's triumphal entrance into Jerusalem foreshadows Christ's triumphant resurrection.[20] This observation emphasizes Liszt's theological awareness and is consistent with the theological analysis of *Christus* presented thus far. It should be noted, however, that neither of these passages are strict fugues; more accurately, both sections consist of imitative counterpoint. This distinction is significant as the first section of Movement 1 also features imitative counterpoint. Therefore, if Movement 1 is also considered within this foreshadowing framework, all of *Christus* then foreshadows Christ's resurrection. If this was Liszt's intention, it reflects his profound understanding of Christian theology as it embodies the concept that the entirety of Christ's life was redemptive. The use of imitative counterpoint is also an example of Liszt's use of ancient elements, as the learned contrapuntal style had fallen out of practice nearly a century before *Christus* was composed.

2. Liszt's Motivum

The strong connection that Liszt established between *Christus* and the historical/liturgical practices of the Church through his use of plainchant is bolstered by his inclusion of a motivum (motto) at the beginning of the score: "Instead, speaking the truth in love, we will in all things grow up into him who is the Head, that is Christ."[21] This text is excerpted from St. Paul's Letter to the Ephesians (4:15). Various scholars have identified this as Liszt's program. The scholars who make this claim have interpreted Liszt's use of this passage as his way of identifying Christ with love (presumably because of the text: "speaking the truth in love"), and therefore believe 'Christ as love' to be the framework against which *Christus* should be interpreted.[22,23] However, when this verse is considered within the context of the larger passage (i.e., verses 1-16; 11-16 excerpted below), I believe the 'Christ as love' framework is a flawed interpretation of this motivum, and therefore a misinterpretation of Liszt's programmatic intent:

[20] Merrick, *Revolution and Religion*, 272.
[21] Liszt, *Christus*, 92
[22] Smither, *A History of the Oratorio*, 231.
[23] Merrick, *Revolution and Religion*, 186.

> (11) And his gifts were that some should be apostles, some prophets, some evangelists, some pastors and teachers, (12) to equip the saints for the work of ministry, for building up the body of Christ, (13) until we all attain to the unity of the faith and of the knowledge of the Son of God, to mature manhood, to the measure of the stature of the fullness of Christ; (14) so that we may no longer be children, tossed to and fro and carried about with every wind of doctrine, by the cunning of men, by their craftiness in deceitful wiles. (15) Rather, speaking the truth in love, we are to grow up in every way into him who is the head, into Christ, (16) from whom the whole body, joined and knit together by every joint with which it is supplied, when each part is working properly, makes bodily growth and up builds itself in love.

The larger context of the excerpt from St. Paul's Letter to the Ephesians emphasizes the gifts necessary for the Church to fulfill Her mission of making God's plan of salvation known throughout the world.[24] Liszt's inclusion of a motivum that emphasizes mission is perhaps connected to his choice of the "Ite missa est" text and the connection of this dismissal to the Church's mission (discussed above). The prominent theme of this particular passage is the mystical Body of Christ, emphasizing the dependency of the Church (the collection of the baptized) upon Christ (the Head of the Church).[25] St. Paul used the image of the living body to express the harmonious activities and functions that manifest the life of the Church as a supernaturally living organism. The body is comprised of various parts (brain, heart, lungs, bone structure, etc.), each with a specific and necessary function ordered to the flourishing of the whole. So too is the Body of Christ comprised of individuals who have received unique gifts from the Holy Spirit. In the same way that each body part functions together, each member of the Body of Christ uses his or her gifts to serve the Body of Christ. In the world of St. Paul, the head was understood biologically to be the center of animation for the rest of the body. In a way analogous to that by which bodily organs receive life from the head, the Church continually receives supernatural life from Christ, Her head.

When each member of the Body of Christ uses his or her gifts, the entire Body benefits: "In the organism of a living body no member plays a purely passive part; sharing in the life of the body it shares

---

[24] "The Letter to the Ephesians," United States Conference of Catholic Bishops (USCCB) website, accessed June 28, 2018. www.usccb.org/bible/ephesians/0.

[25] The term 'Church' (ecclesia in Latin; derived from ekkelein in Greek) means a convocation or assembly. Although this term has come to include the building in which worship services occur, the most authentic use of this term refers to those gathered for worship.

at the same time in its activity. The same is true for the mystical Body of Christ, the Church: the whole body achieves full growth in dependence on the full functioning of each part."[26] Given the strong emphasis on the mystical Body of Christ, I posit that in using this verse for his motivum, Liszt was emphasizing Christ's role as the Head of the Church, and therefore the framework against which *Christus* should be interpreted is 'Christ as Head of the Church,' rather than 'Christ is love.'

Liszt places significant emphasis upon Christ's adult life and ministry - Part II is entirely devoted to His ministry. In this regard, in comparison to other prominent life-of-Christ oratorios (e.g. Berlioz's *L'enfance du Christ*, Handel's *Messiah*, Beethoven's *Christus am Ölberge,* Mendelssohn's *Christus*), *Christus* is unique as the vast majority of life-of-Christ oratorios focus on Christ's birth and/or His death. This is significant as Christianity is based upon the life and teachings of Christ. Christians seek to emulate Christ, the Head of the Church, in all things - to love our neighbor, care for the sick, the poor, and the elderly, welcome the stranger, break bread together (Eucharist), among others. These fundamental teachings are from Christ's ministry and therefore Liszt's focus on His ministry is strong evidence for the programmatic connection between *Christus* and the Church, as many fundamental Catholic teachings are based upon Christ's actions and ministry.

By placing "Pater Noster" and "The Foundation of the Church" at the center of *Christus*, Liszt may be emphasizing their significance. The Pater Noster is an integral prayer of nearly every rite of the Church; significantly, these are the words that Jesus specifically taught his disciples to pray (see Matthew 6). This movement is also connected to Liszt's motivum. Christians are only able to pray the words "Our Father" to God, Christ's Father, because we are members of the mystical Body of Christ. The concept of the mystical Body of Christ is integral to Liszt's motivum, and the interpretation of *Christus* through the framework of Christ as the Head of the Church. Liszt's placement of the "Pater Noster" as a central movement not only emphasizes its liturgical and didactic significance, but also highlights the essence of his motivum. "The Foundation of the Church" is also significant, as its text is understood as the Scriptural

[26] Paul VI, *Apostolicam Actuositatem* [Decree on the Apostolate of the Laity], Vatican website, November 18, 1965, sec. 2, accessed June 28, 2018, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_decree_19651118_apostolicam-actuositatem_en.html. (also referenced in the Navarre Study Bible)

evidence for the papacy (i.e. the leadership of the mystical Body of Christ). As such, this movement is "central to the meaning of this thoroughly Roman Catholic oratorio."[27]

3. The Didactic Nature of Liszt's Program

Given the emphasis Liszt placed upon Christ's ministry, and the significance of Christ's life and ministry for the formation of Christianity, I assert that Liszt intended for his program to be primarily didactic. As discussed in the introduction to this document, the nineteenth century was characterized by widespread secularization and a significant decline in religious practice and church attendance. This led to the rise of *Kunstreligion,* the seeking of religious experience through art. Regarding music, this meant that religious experience was sought in the concert hall. Liszt was aware of this trend and therefore emphasized the need for religious art and music to find a stage outside of the Church. Additionally, as a fervent Catholic, he understood the imperative for evangelization. *Christus* is not a traditionally narrative work; rather, the fourteen events that Liszt portrays in *Christus* are integral to the foundation and teachings of Christianity. If Liszt sought simply to narrate Christ's life, some of these scenes would seem unnecessary. For example, neither the "Stabat Mater Speciosa" (Movement 3) nor the "Stabat Mater Dolorosa" (Movement 12) concerns Christ directly; rather, both address the emotions of Mary, His mother. These movements are significant for Catholic teaching however, as Mary is venerated as an intercessor in the Catholic Church. Similarly, "Pater Noster," Movement 7, is a significant ministerial event but not an overtly significant narrative event. This is one of the few times in which Jesus gave a specific instruction: "This is how you are to pray" (Mt. 6:9-13), followed by His recitation of the Lord's Prayer. This instruction informs the way in which Christians are to pray; Liszt's inclusion of this episode is therefore evidence for the programmatic connection between *Christus* and the Church and consequently emphasizes *Christus'* didactic nature.

Alternatively, perhaps missing from a fuller narration of Christ's life would be events such as the Flight into Egypt (Mt. 2:13-23), the Finding in the Temple (Lk 2:41-52), and the Wedding at Cana (Jn. 2:1-11), among others. Both the Flight into Egypt and the Finding in the Temple are significant, as these

[27] Smither, *A History of the Oratorio*, 232.

are the only two biographical episodes in Scripture between Christ's birth and His ministry. In a narration, these would be important events to include, however, neither is crucial for an understanding of core Catholic theology and doctrine. Similarly, the Wedding at Cana marks the beginning of Christ's ministry, and would therefore also be significant to include in lieu of His Sermon on the Mount, which although an important ministerial event, is not particularly important from a narrative perspective.

Christus: the Quintessential Example of Liszt's Church Music Philosophy

Christus is the manifestation of Liszt's advocacy for religious music that employed the resources of secular music. *Christus* is a religious work that reflects many of the secular trends of the nineteenth century: large performing forces, extended length, modern harmonic writing, and a dramatic/programmatic motivation, among others. In the excerpt from Liszt's essay, *On the Future of Church Music,* quoted in the introduction, Liszt cited a series of descriptors that clarify his goal for the future of church music: "music that is, at the same time, dramatic and holy, splendid and simple, solemn and serious, fiery and unbridled, stormy and calm, clear and fervid." Each of these descriptors is evident in *Christus*. These adjectives, some juxtapositional, others complimentary, exploit the extremes of both the sacred and secular genres: the dramatic, splendid, and unbridled nature of theater, and the holy, simple, and solemn nature of church. This final section will address Liszt's adjectives, and describe the specific movements of *Christus* that exemplify each one.

Christus' "dramatic" nature intensifies as the work progresses, effectively mimicking the trajectory of Christ's life. Movement 9, "The Miracle," is perhaps the most overtly dramatic movement of *Christus*, and is the movement that best represents the "fiery," "unbridled," and "stormy" theatrical descriptors cited in Liszt's essay. Liszt portrays the growing intensity of the storm (the first half of the movement) through chromaticism and structural crescendo. More specifically, Liszt depicts detailed elements of the sea within this chromatic writing: the tossing waves through a call and response texture (mm. 35-57, 114-125), and waves crashing into the side of the boat with syncopated fully diminished chords (mm. 58, 66, 74). The relentless dissonance and swirling chromaticism create a vivid image of the chaotic sea, and effectively portray the dramatic course of the storm. Movement 11, "Tristis est anima

mea," is also a highly "dramatic" movement, however, in this movement Liszt accomplishes drama primarily through the use of silence and rhythmic intensification. The absence of metric stress throughout the first section (mm. 1-58), particularly in the solo violin and baritone lines, creates a sense of dramatic anticipation. Liszt enhances this anticipation by periods of silence between subsections. Following the quasi-recitative writing in the first section, Liszt intensifies rhythmically by using shorter note values in the second section (mm. 58-115), which create a sense of dramatic urgency, particularly when layered. In contrast to the unbridled nature of Movement 9, Movement 11 is quite restrained; yet both movements effectively portray the drama of the given episode.

Movement 14, "Resurrexit," perhaps best represents the notion of "splendor." The progressive, dramatic nature of *Christus* culminates in this joyful celebration of Christ's victory over death. This movement is one of the few scored for full orchestra. This movement also prominently features the brass; given the symbolic association between brass and military/royalty, Liszt's emphasis upon brass in this movement reinforces the concept of Christ as the victorious King. The majority of this movement is accented and marked *forte/fortissimo*; although its performance time is relatively short (ten minutes) in comparison to other movements, the relentless bombast contributes to its "splendid" nature.

Beyond the sacred subject matter, *Christus* also embodies the sacred descriptors in Liszt's essay, the ideas of "holiness," "simplicity," and "solemnity." Liszt achieves a sense of "holiness" both through orchestration and texture. As discussed in chapter 1, Liszt employs the harp to portray holy/miraculous events: the star in Movement 5, "March of the Three Holy Kings," Christ's miraculous calming of the sea in the second half of Movement 9, "The Miracle," and Christ's Resurrection in Movement 14, "Resurrexit." The harp functions as a quasi-leitmotif; although the melodic material varies slightly in each of these movements, the presence of the harp itself signals these sacred appearances/events. Liszt also portrays "holiness" through texture. Movements 3, "Stabat Mater Speciosa," 6, "The Beatitudes," and 7, "Pater Noster," are all in a learned style. Each of these movements are unaccompanied (or lightly doubled by organ) and features some alternation between homophonic and polyphonic textures, similar to motets of the 16th and 17th centuries. "Stabat Mater Speciosa" is essentially a harmonized chant; it is

declamatory, repetitive, and features predominantly static harmonies. Both "The Beatitudes" and "Pater Noster" feature a call and response texture reminiscent of psalm singing. "The Beatitudes" features a call and response between the baritone soloist and chorus. "Pater Noster" features the concept of incipit; nearly every phrase of text begins with an incipit by one voice part, followed by a full choral response. Of the three movements, "Pater Noster" features the most variation between homophonic and polyphonic textures. In employing these textures, Liszt is evoking a sacred style, which emphasizes the "holy" nature of the subject material. Liszt's employment of these textures also supports the connection between *Christus* and the practices of the ancient Church; chant, antiphonal psalm singing, and the use of incipit are all historic worship practices.

Movement 13, "O Filii et Filiae," is the movement that best represents "simplicity." This is the shortest movement of *Christus*. It is entirely strophic and has the smallest instrumentation of only 8-10 women and harmonium (or pairs of flutes, oboes, and clarinets if unavailable). Furthermore, Liszt instructs that the performers be off-stage; the small forces combined with a lack of visibility creates a haunting atmosphere that effectively portrays the quiet awe and disbelief at the discovery of the empty tomb. Movements 11, "Tristis est anima mea," and 12, "Stabat Mater Dolorosa," best represent the notion of "solemnity." The text of each movement is "solemn;" Movement 11 portrays Christ's personal reflection on the eve of His crucifixion and Movement 12 portrays Mary's intense sorrow at the foot of the cross. Musically, Liszt bolsters the "solemnity" of these texts with chromaticism, which creates a solemn atmosphere and in both instances reflects the emotional pain of the character. The notion of "calm" is most effectively observed in the second half of Movement 9, "The Miracle." Although there are moments of "calm" in various movements, it is most striking is Movement 9 given the "unbridled" and relentless chromaticism in the first half of the movement. The prevailing chromaticism abruptly yields to complete calmness when Christ calms the sea, characterized by predominantly sustained chords in the orchestra and *piano/pianissimo* dynamics.

Movement 8, "The Foundation of the Church," is the best representation of the notions of both "clarity" and "fervidity." The notion of "clarity" is reflected in Liszt's straightforward and predominantly

diatonic harmonic writing, and his incorporation of the chorale (mm. 45-62; 63-80). The origins of the chorale are found in Lutheran worship; these harmonized hymns are intended for congregational participation and are therefore designed to be clear and accessible. Additionally, these sections portray "clarity" and "simplicity" as the orchestra functions to double the chorus. The notion of "fervidity" is reflected in Liszt's strong and declamatory opening and closing sections. The text in both instances, "Tu Es Petrus," is a foundational text for the Catholic Church, and Liszt's declamatory writing in these sections reflect his fervid faith and commitment to the Church.

The true genius of *Christus* lies in Liszt's effective combination of these sacred and secular elements not only within the context of the full work, but also within individual movements. A striking example is Movement 13, "O Filii et Filiae." As discussed, this movement is an impressive example of the sacred descriptors of simplicity and clarity, based upon its brevity, chamber-sized forces, and strophic form. This is also one of the movements based on plainchant. The combination of these descriptors and plainchant make this an overtly sacred movement. However, this movement is also highly dramatic and theatrical. As described above, Liszt includes a direction at the beginning of the movement, similar to a theatrical stage direction that instructs that the chamber ensemble be invisible to the audience. This stage direction, more consistent with theater than Church, in conjunction with the otherwise simple writing of this movement, is dramatic and powerful. The combination of sacred simplicity and the theatrical stage direction programmatically portrays the awe and disbelief of the disciples on the first Easter morning. The experience of the empty stage for the listener is similar to the disciples' experience of the empty tomb.

Movement 9, "The Miracle," is the most dramatic example of Liszt's juxtaposition of church and theater. As described above, Movement 9 features an abrupt character shift from the unbridled and chaotic storm to the stillness of a calm sea. The first half of the movement, the storm, is an archetypal example of Liszt's perception of the extreme characteristics of theater as revealed in his church music essay. Conversely, the second half of this movement, the calm, is the archetypal example of Liszt's perception of the attributes of Church. The incorporation of the extremes of both church and theater within this single movement creates a movement that is simultaneously dramatically and religiously

compelling. Liszt's ability to combine these diverse elements throughout his three hour long work and within single movements demonstrates his vision for church music, his understanding and mastery of contemporary dramatic styles, and also his own genius as a composer.

Christus is the quintessential example of Liszt's church music philosophy, as it the realization of his vision of a new Church music that is at both times dramatic and holy. Liszt effectively captures the essence of each of the descriptors of his vision in *Christus*. The presence of these descriptors throughout *Christus* demonstrates Liszt's compositional and programmatic versatility. From both a theatrical and sacred perspective, *Christus* is a spectacular work.

CONCLUSION

Christus is the quintessential example of Liszt's church music philosophy. Liszt advocated for both a new type of religious music that employed the secular resources of the theater, and for musical progress within the dialectic of past, present, and future. Liszt exploited the inherent contrast between the solemn and simple nature of church, and the splendid and unbridled nature of theater; his achievement of both quiet intimacy and powerful bombast within *Christus* exemplifies a colossal unification of sacred and secular. The incorporation of plainchant and other ancient elements (e.g., the use of mode and learned textures) connects *Christus* with the liturgical practices of the historic Church; the presence of Liszt's progressive stylistic traits (e.g., the use of program, chromaticism, and thematic transformation) places *Christus* within a modern framework. Liszt's skillful integration of both sacred and secular, and ancient and modern elements, created a profoundly theological and highly dramatic portrayal of the life of Christ.

The goal of this project was an analysis of Liszt's juxtaposition of ancient and modern elements and compositional techniques throughout *Christus,* and a discussion of the programmatic implications of this juxtaposition. The first chapter reviewed Liszt's compositional style, with specific focus on four techniques crucial to an understanding of *Christus*: the use of program, orchestration, chromaticism, and thematic transformation. I emphasized the use of program as a definitive characteristic of Liszt's style, and therefore claimed that he employed and/or manipulated these other three characteristics in service to his program. Because *Christus* was programmatically motivated, Liszt frequently employed various stylistic characteristics simultaneously; Liszt's combination of various techniques created a synergistic programmatic effect. Although Liszt's use of program is extensive and diverse, I isolated Movement 11, "Tristis est anima mea," as a particularly excellent example of Liszt's use of program. Each of the musical sections effectively portrays Christ's emotional progression on the eve of His crucifixion. The combination of chromaticism, sparse instrumentation, and lack of metric stress in the first section portrays Christ's isolation, the rhythmic intensification and additive orchestration of the second section portrays Christ's growing despair, and the transition to a major key in the final section portrays Christ's acceptance of God's will. I did not provide a particular example of Liszt's orchestrational technique, as

Liszt's orchestration contributes to the overarching synergistic effect, however, I provided a number of general orchestrational principles that Liszt employed throughout *Christus*. Liszt used specific instruments whose timbral associations would conjure up the type of settings in which they typically appear; notable examples include the harp for holy and miraculous events, and the English horn in the pastorale sections. Significantly, Liszt also used orchestration and texture to emphasize the ancient nature of certain movements/sections. For example, Liszt scored Movements 3, 6, and 7 for *a cappella* chorus, or an *a cappella* approximation, a texture symbolic of holiness during the Cecilian reform. I discussed Movement 9, "The Miracle," as the quintessential example of Liszt's use of chromaticism in portraying the furious sea. In addition to using chromaticism, Liszt derives material from whole-tone and octatonic scales, and employs fully-diminished harmonies to reflect the agitation and chaos of the storm. Although his use of thematic transformation in *Christus* is atypical, Liszt does manipulate thematic material throughout to portray programmatic ideas. Perhaps the most poignant example of this is in Movement 8, "The Foundation of the Church," in which Liszt alters the mode of the thematic material to reflect the different connotation of the Latin verbs for "love." Liszt's compositional style is fully evident in *Christus*, and his superior integration of these four characteristics in particular contributes to *Christus'* reputation as one of the greatest life-of-Christ oratorios of the nineteenth century.

The second chapter discussed Liszt's use of pre-existing materials in *Christus*. Nine of *Christus'* fourteen movements are based in some way upon pre-existing materials; seven are based upon plainchant and two on religious hymns. Liszt's use of these pre-existing materials varies greatly both from movement to movement and within movements, ranging from conservative to radical. Liszt employs a variety of primary transformational techniques, including variation, fragmentation, and harmonization, as well as secondary techniques such as sequence and augmentation. The way in which Liszt manipulated each pre-existing material was programmatically motivated. I discussed Movement 12, "Stabat Mater Dolorosa," as Liszt's most radical treatment of plainchant; this movement features the most extensive use of chromatic harmonization, a programmatic reflection of Mary's intense agony at the death of her Son. Conversely, I discussed Movement 13, "O Filii et Filiae," as Liszt's most conservative treatment of

plainchant, as Liszt's interpretation of this chant is nearly identical to the original. Significantly, fragmentation is the most prominent alteration that Liszt employs. Once Liszt presents a melody in its entirety, he frequently employs only a fragment that features the characteristic melodic and intervallic gestures. Liszt's focus on fragmentation allowed for him to more easily excerpt fragments from one movement and use them in additional movements, one of his primary means of programmatically connecting movements.

The third chapter discussed the programmatic significance of Liszt's juxtaposition of ancient and modern elements. *Christus* is a thoroughly programmatic and didactic work that reflects Liszt's fervid Catholic faith and his profound understanding of Catholic theology. Liszt's use of plainchant creates an explicit programmatic connection between *Christus* and the practices of the ancient Church. As an example, I discussed Liszt's use of the *Rorate caeli* plainchant in Movement 1 and the programmatic connection between this movement and the liturgical season of Advent. I also discussed the programmatic significance of Liszt's use of particular chants throughout various movements of *Christus*. Liszt also uses *Rorate caeli* in Movements 6 and 14; the reuse of this fragment theologically emphasizes the shared salvific nature of Christ's birth, death, and resurrection. I also addressed the programmatic implication of Liszt's inclusion of a motivum. Because this motivum emphasizes the Church's mission and the mystical Body of Christ, I assert that the framework against which *Christus* should be analyzed is 'Christ, Head of the Church.' The emphasis Liszt placed upon Christ's life and ministry is unique. The chosen episodes emphasize Church teachings and provide instruction on how to follow Christ, further evidence for the programmatic connection between *Christus* and the ancient Church. The nineteenth century was marked by widespread secularization and a decline in church attendance. Liszt believed in the ethical force of art and music; considering this social climate, he understood the imperative for evangelization and acknowledged the need for art to leave the sanctuary and seek a stage in the outer world.[1] As a reaction to this secular climate, the oratorio moved from the church into the concert hall; hence, the didactic nature of *Christus* allowed Liszt to bring his Catholic faith to a wider audience.

[1] Smither, *A History of the Oratorio*, 22.

Chapter three also discussed *Christus* as the quintessential example of Liszt's church music philosophy. *Christus* is a thoroughly sacred work that reflects various secular musical trends of the nineteenth century: large performing forces, modern harmonic language, and a dramatic/programmatic motivation, among others. Within *Christus*, Liszt captured the essence of the various descriptors in his 1834 essay on the Future of Church Music: "dramatic and holy, splendid and simple, solemn and serious, fiery and unbridled, stormy and calm, clear and fervid." Although I provided a large number of examples (movements or sections) that exemplify each of these adjectives, I discussed Movement 9, "The Miracle," as perhaps the best example of the various secular/theatrical traits of fiery, unbridled, and stormy as it is a vivid depiction of a chaotic storm. Conversely, I discussed Movement 13, "O Filii et Filiae," as an excellent example of the sacred traits of holiness, piety, and solemnity, as it is a quiet and straightforward setting of this text that effectively portrays the quiet awe and disbelief of that first Easter morning. Most significantly, it is Liszt's effective combination of these sacred and secular traits that both make *Christus* an exceptionally powerful work and exemplifies Liszt's church music philosophy. As discussed above, Movement 13 exemplifies the sacred traits of holiness, piety, and solemnity. However, this movement is also highly theatrical, as Liszt places a stage direction at the head of the movement that instructs that the chamber ensemble be invisible to the audience. The combination of the highly sacred nature of this movement, and the theatrical stage direction, makes this movement highly dramatic.

As the literature on *Christus* is relatively limited, there are a variety of topics for future research. There has been some research on Liszt's use of plainchant in *Christus* and in his other oratorio, *The Legend of St. Elizabeth*. A comparison of his use and alteration of plainchant in these two works would be interesting, as well as an investigation/comparison of his use of plainchant in his shorter choral works. *Christus* was programmatically motivated, therefore Liszt employed certain musical techniques in service to his program. It would be interesting to see whether the techniques he uses in all of his works are relatively similar, or if he varies these techniques based upon program. An investigation into both the musical and theological symmetry of *Christus* would also be interesting. *Christus* is a highly theological work, however, much of the scholarly literature looks only at the more superficial sacred elements of

Christus, such as the use of chant and sacred texts. Theologically, *Christus* seems to be modeled to some extent upon the literary technique chiasmus, in which concepts/principles are repeated in reverse order which, in turn, emphasizes the central point. This is an important technique throughout Scripture, particularly in the Gospels, from which, much of the text of *Christus* is excerpted. Smither addressed the significance of the central placement of Movement 8, "The Foundation of the Church," in *A History of the Oratorio* (addressed in Chapter 3). The themes of Movements 1 and 14, 2 and 13, etc. are similar; given the significance of the central movements, Liszt may have chosen these particular Scripture passages/ancient hymns to serve this literary technique, which would have also enhanced his program. Although I briefly discussed Liszt's use of mode in certain movements/sections, a thorough analysis of both mode and key signature would be interesting; certain modes had specific connotations/associations (such as 'chaste' with Dorian) and Liszt used specific key signatures for religious works. Lastly, to my knowledge there exists no performance guide of this work. Although *Christus* is not frequently performed, perhaps a performance guide would encourage more performances of the complete work, as well as performances of individual movements.

Liszt's self-proclaimed musical will and testament, *Christus* is a magnificent work that demonstrates both Liszt's compositional and programmatic versatility. Smither asserts that *Christus* is the pinnacle of Liszt's contributions to sacred music, and that "*Christus* must rank among the greatest oratorios of the nineteenth century for the majesty of its general conception and the imaginative quality of its music."[2] Each of *Christus'* fourteen movements is a dramatic and vivid depiction of an event from Christ's life that is both dramatically and religiously compelling. "Dramatic and holy, splendid and simple, solemn and serious, fiery and unbridled, stormy and calm, clear and fervid," *Christus* is the manifestation of Liszt's goal of the colossal unification of church and theater.

[2] Ibid., 247.

APPENDIX 1

List of Movements

Part/Movement	Text Source	Date Composed
(I) *Oratorium in Nativitate Domini*		
Christmas Oratorio		
1. Introduction	Isaiah 45:8	1865
2. *Angelus ad Pastores Ait* Pastorale and Announcement of the Angels	Luke 2:10-14	1865
3. *Stabat Mater Speciosa*	13th century Latin hymn	1863
4. Shepherd's Song at the Manger	-	1863
5. March of the Three Holy Kings	Matthew 2:9, 11	1863
(II) *Post Epiphaniam*		
After Epiphany		
6. The Beatitudes	Matthew 5:3-11	1859
7. *Pater Noster* Our Father	Matthew 6:9; Catholic liturgical element	1863
8. The Foundation of the Church	Matthew 16:18; John 21:15	1867
9. The Miracle	Matthew 8:23-26	1865
10. The Entrance into Jerusalem	Matthew 21:9	1865
(III) *Passio et resurrection*		
The Passion and Resurrection		
11. *Tristis est anima mea* My soul is overwhelmed	Mark 14:34-36	1866
12. *Stabat Mater Dolorosa*	13th century Latin hymn	1866
13. *O Filii et Filiae* Easter Hymn	15th century Latin hymn; Catholic liturgical element	1868
14. *Resurrexit*	Catholic liturgical element (Creed); 9th century Latin hymn	1866

APPENDIX 2

Texts and Translations of *Christus*

Motivum

Veriatem autem facientes in caritate, crescamus in illo per omnia qui est caput: Christus.	Instead, speaking the truth in love, we will in all things grow up into him who is the Head, that is, Christ.

Movement 1, Introduction

Rorate coeli desuper et nubes pluant justum: aperiatur terra et germinet Salvatorem."	You heavens above, rain down righteousness; let the clouds shower it down. Let the earth open wide, let salvation spring up.

Movement 2

Angelus ad Pastores ait	**Pastorale and Announcement of the Angels**
Angelus ad Pastores ait: Annuntio vobis gaudium magnum, quia natus est vobis hodie Salvator mundi. Alleluja. Facta est cum Angelo multitudo coelestis exercitus, Laudantium Deum et dicentium: Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Alleluja.	The angel said to them, "I bring you good news of great joy that will be for all the people. Today a Savior has been born to you." Alleluia. Suddenly a great company of the heavenly host appeared with the angel, praising God and saying, "Glory to God in the highest, and on earth peace to men on whom his favor rests." Alleluia.

Movement 3, Stabat Mater Speciosa

Stabat Mater speciosa luxta foenum gaudiosa Dum iacebat parvulus: Cuius animam gaudentem, Laetabundam et ferventem, Pertransivit iubilus.	The beautiful mother stood Rejoicing by the hay While her little son lay. Whose spirit rejoicing Joyful and fervent, As jubilation thrilled her.
O quam laeta et beata Fuit illa immaculata Mater Unigeniti! Quae gaudebat, et videbat, Exultabat cum videbat Nati partum incliti.	Oh how happy and blessed Was that immaculate Mother of her only born child. Who rejoiced, and saw, And exulted at what she saw: The birth of her celebrated Son.
Quis est, qui non gauderet, Christi matrem si vederet In tanto solatio? Quis non posset colaetari, Christi matrem contemplari Ludentem cum Filio?	Who is he who would not rejoice If he saw the mother of Christ In such consolation? Who could not join in happiness, Witnessing the mother of Christ Playing with her Son?

Pro peccatis suae gentis
Vidit Christum cum iumentis
Et algori subditum.
Vidit suum dulcem Natum
Vagientem, adoratum,
Vili diversorio.

For the sins of his people
She sees Christ among the beasts
Exposed to the bitter cold.
She saw her sweet son
Crying and adored,
In a humble country inn.

Nato Christo in praesepe
Caeli cives canunt laete
Cum immenso gaudio.
Stabat senex cum puella
Non cum verbo nec loquela
Stupescentes cordibus.

When Christ was born in a manger
The citizens of heaven sing
With immense joy.
The old man stood with the girl
With no word nor utterance,
Overwhelmed with wonder in their hearts.

Eia Mater, fons amoris,
Me sentire vim ardoris
Fac, ut tecum sentiam.
Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

O mother, fount of love,
Let me feel the force of your love,
That with you I may rejoice.
Grant that my heart may burn
In loving Christ my God
So that I may please him.

Sancta Mater, istud agas,
Prone nostro ducas plagas
Cordi fixas valide;
Tui Nati caelo lapsi,
Tarn dignati foeno nasci
Poenas mecum divide.

Holy Mother, may you do this,
That, seriously attentive to our prostrate heart,
You may bring strokes of Christ's flagellation.
Of your offspring fallen from heaven,
So honored to be born among the straw,
Share his sufferings with me.

Fac me tecum congaudere
Jesulino cohaerere
Donec ego vixero.
In me sistat ardor tui
Puerino fac me fruì
Dum sum in exilio.

Let me rejoice with you;
Make me cleave to sweet little
Jesus As long as I live.
May my love for you stand firm in me
Make my profit from the little boy
While I'm in exile.

Hunc ardorem fac communem,
Ne facias me immune,
Ab hoc desiderio.

Make this shared love
Give me no immunity
From this desire.

Virgo virginum praeclara,
Mihi iam non sis amara,
Fac me Parvum sapere.
Fac, ut portem pulchrum Fortem,
Qui nascendo vicit mortem,
Volens vitam tradere.

Glorious virgin of virgins,
To me now be not bitter;
Make me to know thy Child.
Let me bear the beautiful Hero,
Who, in being born, conquered death,
Willing to give up his life.

Fac me tecum satiare,
Nato tuo inebriari,
Stans inter tripudia.
Inflammatus et accensus,
Obstupescit omnis sensus

Let me be satisfied with you,
Drunk on the birth of your son,
You, who join in the joyful leaping.
Inflamed, on fire,
All my sense is stupefied,

Tali de commercio.	Gazing upon such an exchange.
Fac me Nato custodire, Verbo Dei praemunire, Conservari gratia. Quando corpus morietur, Fac, ut animae donetur Tui Nati visio. Amen.	Let me be guarded by the Newborn, Be safeguarded by the word of God, And be saved by Grace. When my body shall die, Let my soul be given A vision of your child. Amen.

Movement 4, Shepherd's Song at the Manger
Orchestral movement

Movement 5, March of the Three Holy Kings
Orchestral movement
Text is included in the score for programmatic use only

Et ecce stella quam viderant in Oriente, antecedebat eos, usque dum venitens, staret supra ubi erat Puer.	The star they had seen in the east went ahead of them until it stopped over the place where the child was.
Apertis thesauris suis, obtulerunt Magi Domino aurum, thus et myrrham.	Then they opened their treasures and presented him with gifts of gold and of incense and of myrrh.

Movement 6, The Beatitudes

Beati pauperes spiritu, quoniam ipsorum est regnum coelorum. Beati mites, quoniam ipsi possidebunt terram. Beati qui lugent, quoniam ipsi consolabuntur! Beati, qui esuriunt et sitiunt iustitiam.	Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are the meek, for they will inherit the earth. Blessed are those who mourn, for they will be comforted. Blessed are those who hunger and thirst for righteousness [for they will be filled].
Beati misericordes misericordiam consequentur. Beati mundo corde quoniam ipsi Deum videbunt. Beati pacifici quoniam filii Dei vocabuntur. Beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum coelorum. Amen!	Blessed are the merciful, for they will be shown mercy. Blessed are the pure in heart, for they will see God. Blessed are the peacemakers, for they will be called sons of God. Blessed are those who are persecuted because of their righteousness, for theirs is the kingdom of heaven. Amen!

Movement 7

Pater Noster	**Our Father**
Pater noster, qui es in coelis, sanctificetur nomen tuum; adveniat regnum tuum; fiat voluntas tua, sicut in coelo et in terra.	Our Father in heaven, hallowed by your name, your kingdom come, your will be done on earth as it is in heaven.

Panem nostrum quotidianum da nobis hodie; et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris; et ne nos inducas in tentationem; sed libera nos a malo. Amen.	Give us today our daily bread. Forgive us our debts, as we also have forgiven our debtors. And lead us not into temptation, But deliver us from the evil one. Amen.

Movement 8, The Foundation of the Church

Tu es Petrus et super hanc Petram aedificabo Ecclesiam meam et portae inferi non praevalebunt.	You are Peter, and on this rock I will build my church, and the gates of Hades will not overcome it.
Simon Joannis diligis me? Pasce agnos meos! Pasce oves meos! Confirma fratres tuos!	Simon, son of John, do you love me? Feed my lambs! Feed my sheep! Strengthen your brothers!

Movement 9, The Miracle

The bolded text is sung by the chorus; the remaining text is included in the score for programmatic use only.

Et ecce motus magnus factus est in mari, ita ut navicula operietur fluctibus; Ipse vero dormiebat. Et accesserunt ad eum discipuli eius, et suscitaverunt eum dicentes: **"Domine, salva nos, perimus."** Et dicit eis Jesu: **"Quid timidi estis modicae fidei?"** Tunc surgens, imperavit ventis et mari, "et facta est tranquillitas magna."	Without warning, a furious storm came upon the lake, so that the waves swept over the boat. But Jesus was sleeping. T he disciples went and woke him, saying, **"Lord, save us! We're going to drown!"** He replied, **"You of little faith, why are you so afraid?"** Then he got up and rebuked the winds and the waves, and it was completely calm.

Movement 10, The Entrance Into Jerusalem

Hosanna! Benedictus qui venit in nomine Domini, rex Israel! Benedictus qui venit rex in nomine Domini; pax in coelo et gloria in excelsis. Hosanna filio David! Benedictus qui venit in nomine Domini! Benedictum, quod venit regnum patris nostri David. Hosanna in altissimis!	Hosanna! Blessed is he who comes in the name of the Lord, the king of Israel! Blessed is he who comes as the king in the name of the Lord; peace in heaven and glory in the highest. Hosanna to the son of David! Blessed is he who comes in the name of the Lord! Blessed is he that comes from the blessed kingdom of our father David. Hosanna in the highest!

Movement 11

Tristis est anima mea Tristis est anima mea usque ad mortem. Pater si possibile est transeat a mecalix iste sed non quod ego volo sed quod Tu!	**My soul is overwhelmed** My soul is overwhelmed with sorrow to the point of death. Abba, Father, everything is possible for you. Take this cup from me. Yet not what I will, but what you will.

Movement 12, Stabat Mater Dolorosa

Stabat mater dolorosa Iuxta crucem lacrimosa,	Sorrowfully his mother stood By the cross weeping,

Dum pendebat filius,
Cuius animam gementem,
Contristatam ed dolentem
Pertransivit gladius.

Where her son hung.
Whose soul sighed,
Saddened and suffering,
Pierced through by a sword.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti,
Quae moerebat, et dolebat
Pia Mater, cum videbat
Nati poenas inclyti.

O how sad and afflicted
Was that blessed
Mother of the only-begotten!
Who was grieving and suffering,
Loving mother, while she beheld
Her son's glorious torments.

Quis est homo, qui non fleret,
Christi matrem si videret,
In tanto supplicio?
Quis non posset contristari,
Matrem Christi contemplari
Dolentem cum Filio?

What man would not weep,
If he was the mother of Christ
In so much distress?
Who cannot be saddened
To behold the mother of Christ
Suffering with her son?

Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum;
Vidit suum dulcem natum
Morientem desolatum,
Dum emisit spiritum.

For the sins of his people,
She saw Jesus in torment
And subjected to whips.
She saw her sweet child
Dying forsaken,
As he sent forth his spirit.

Eia Mater fons amoris!
Me sentire vim doloris,
Fac, ut tecum lugeam:
Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

O mother, fount of love,
Let me feel the force of your grief,
That with you I may mourn.
Grant that my heart may burn
In loving Christ my God
So that I may please him.

Sancta mater, istud agas,
Crucifixi fige plagas
Cordi meo valide;
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Holy mother, may you do this:
Fix the stripes of the crucified
Deeply in my heart.
Share with me the pains
Of your wounded son
Who suffered so much for me.

Fac, ut tecum pie flere
Crucifixu condolere,
Donec ego vixero;
Iuxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Make me weep lovingly with you,
To suffer with the crucified
As long as I will live.
To stand with you beside the cross,
I desire to join myself with you
In deep lament.

Virgo, virginum praeclara,
Mihi iam non sis amara,
Fac me tecum plangere;
Fac, ut portem Christi mortem,

O virgin exceeding all virgins
Be not bitter towards me,
Cause me to mourn with you.
Let me bear Christ's death;

Passionis fac consortem Et plagas recolere.	Let me share his passion And be mindful of his stripes.
Fac me plagis vulnerari, Fac me cruce inebriari, Et cruore filii; Inflammatus et accensus, Per te, Virgo, sim defensus In die iudicii.	Let me be wounded by his wounds, Cause me to be drunk on the cross, And on the blood of your son. Lest I burn by flames enkindled, Through you, O virgin, may I be Defended on judgment day.
Fac me cruce custodiri, Morte Christi praemuniri, Confoveri gratia; Quando corpus morietur, Fac, ut animae donetur Paradisi gloria. Amen.	Guard me by the cross, Protect me by the death of Christ, Cherish me with grace. When my body dies, Grant that my soul may be given The glory of paradise. Amen.

Movement 13

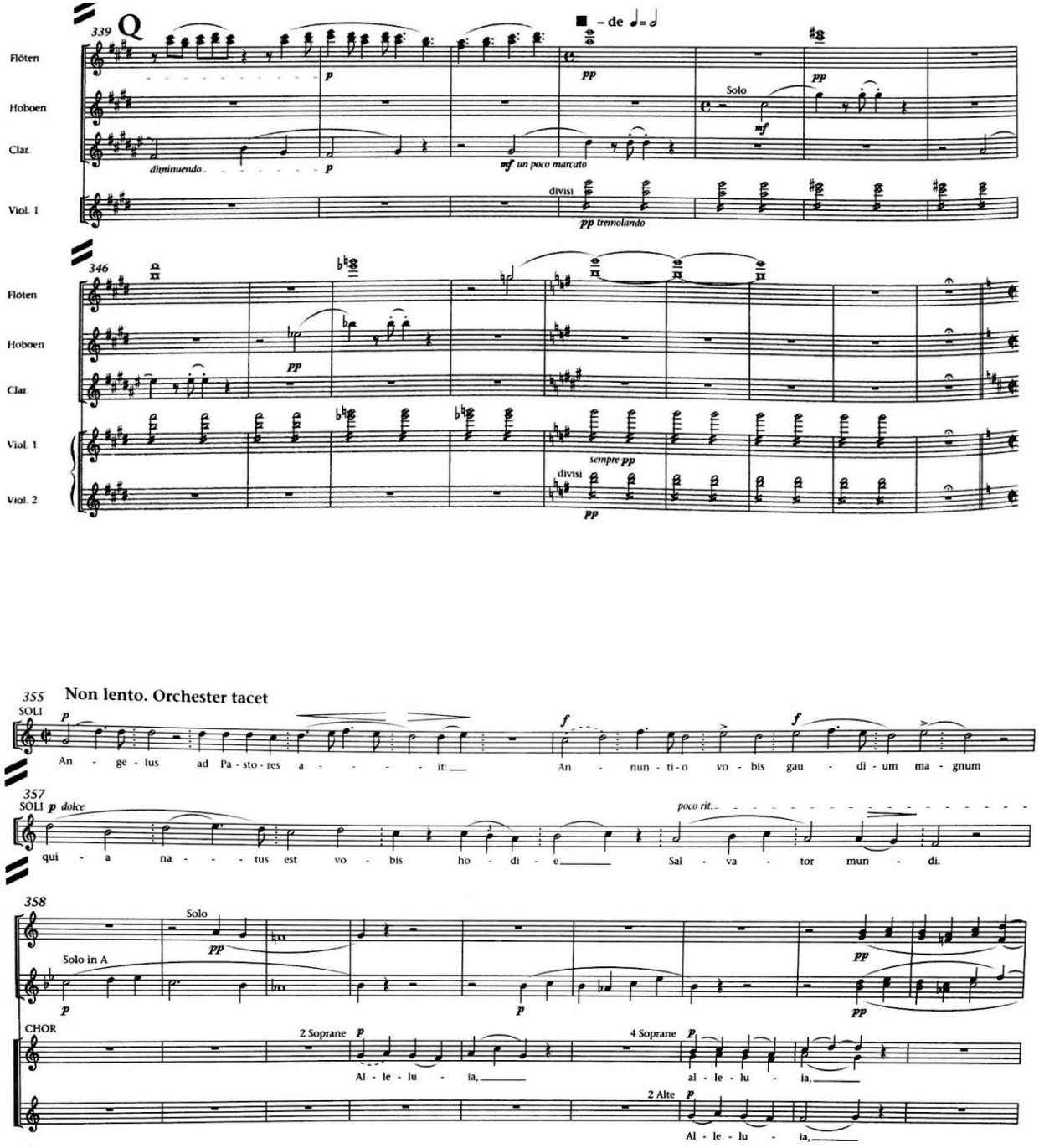
O Filii et Filiae O Filii et Filiae Rex coelestis, Rex gloriae morte surrexit hodie.	**Easter Hymn!** O sons and daughters, the King of heaven and glory has risen from death today.
Et Maria Magdalene et Jacobi et Salome venerunt corpus ungere.	Both Mary Magdalene and Joseph and Salome came to anoint the body.
A Magdalena moniti ad ostium monumenti duo currunt discipuli. Alleluja.	Two disciples, commanded by Mary Magdalene, ran to the entrance of the tomb. Alleluia.

Movement 14, Resurrexit

Resurrexit tertia die! Christus vincit, Christus regnat, Christus imperat In sempiterna saecula. Amen.	On the third day he rose from the dead! Christ has conquered, Christ reigns, Christ will rule the world without end. Amen.

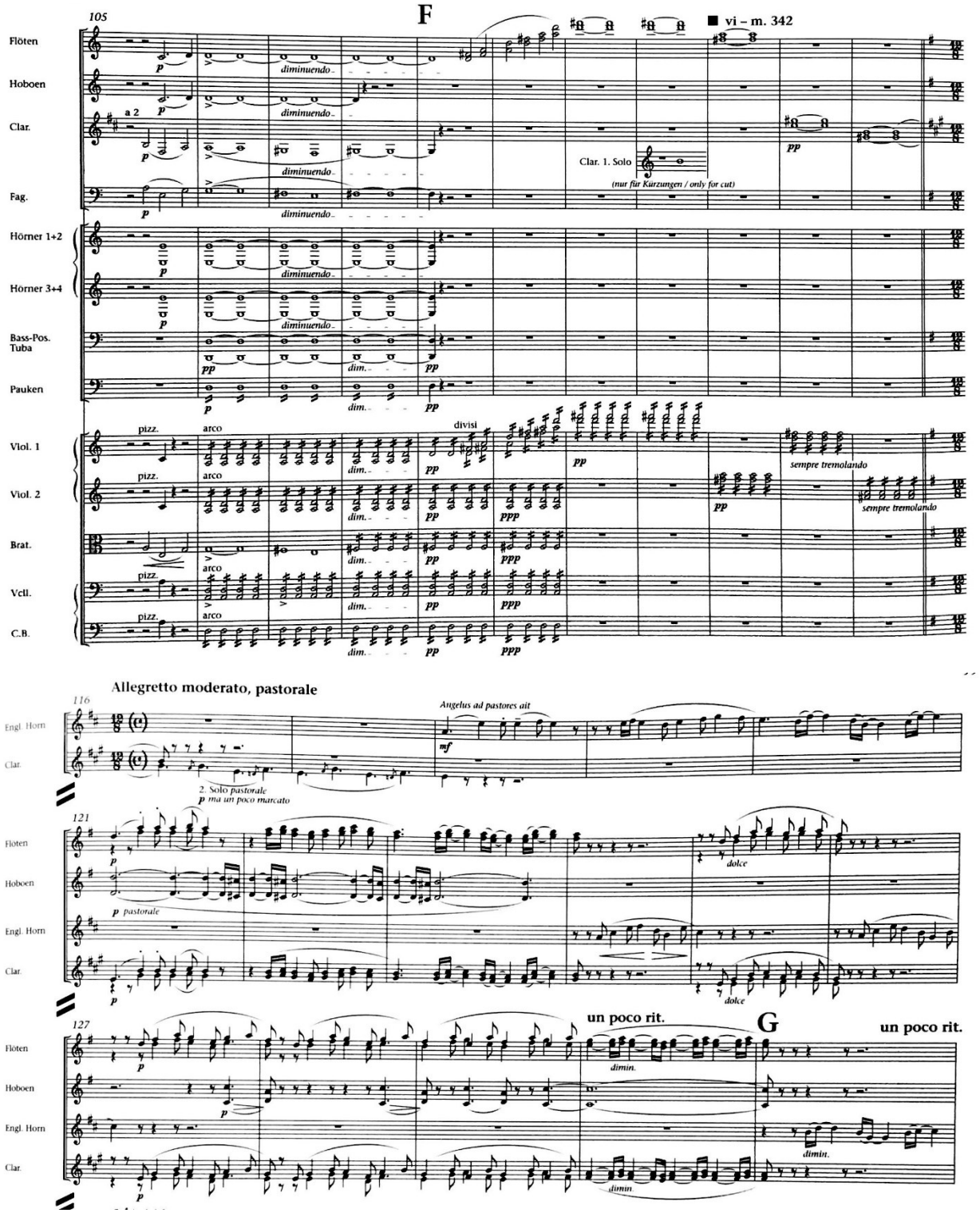
APPENDIX 3

Movement 2, Seam at m. 355, mm. 339-336



APPENDIX 4

Movement 2, Seam at m. 116, mm. 105-126



Bibliography

Benedict XVI. *Sacramentum Caritatis*. Vatican Website. February 22, 2007. Accessed June 25, 2018. http://w2.vatican.va/content/benedict-xvi/en/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis.html.

Benedictines of Solemnes. *Liber Usualis*. Tournai: Desclee Company, 1961.

Bozarth and Walter Frisch. "Brahms, Johannes." *Grove Music Online* (2001). Accessed August 9, 2018. https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.51879.

Burkholder, Grout, and Claude V. Palisca. *A History of Western Music*. New York: W.W. Norton, 2006.

Chew and Owen Jander. "Pastoral." *Grove Music Online*. Accessed April 30, 2018. https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.40091.

Collet, Robert. "Choral and Organ Music." In *Franz Liszt, The Man and his Music*, edited by Alan Walker, 318-349. New York: Taplinger Publishing Company, 1970.

Crocker, Richard L. *A History of Musical Style*. New York: Dover Publications, 1986.

Dufetel, Nicolas. "Religious Workshop and Gregorian Chant: The Janus Liszt, or How to Make New with the Old." In *Liszt's Legacies*, edited by James Deaville and Michael Saffle, 1-22. New York: Pendragon Press, 2014.

Eckhardt, Maria, Rena Charnin Mueller, and Alan Walker. "Liszt, Franz." *Grove Music Online*. Accessed April 28, 2018. https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.48265.

Evans, Bergen. *Dictionary of Mythology: Mainly Classical*. Lincoln: Centennial Press, 1970.

Fay, William P. (USCCB). "The Real Presence of Jesus Christ in the Sacrament of the Eucharist" last modified June 2001. http://www.usccb.org/prayer-and-worship/the-mass/order-of-mass/liturgy-of-the-eucharist/the-real-presence-of-jesus-christ-in-the-sacrament-of-the-eucharist-basic-questions-and-answers.cfm.

Friddle, David. "Franz Liszt's Oratorio *Christus*." *Choral Journal* (2005): 89-99. http://www.davidfriddle.com/Content/Content/Articles/Choral_Journal_Nov-2005_Friddle.pdf.

Gmeinwieser, Siegfried. "Cecilian Movement." *Grove Music Online*. Accessed June 8, 2018. https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.05245.

Grey, Thomas. "New German School." *Grove Music Online*. Accessed June 8, 2018. https://doi-org.proxyiub.iu.edu/10.1093/gmo/9781561592630.article.40621.

Henry, Hugh. "O Filii et Filiæ," In *The Catholic Encyclopedia* vol. 11, edited by Charles G. Herbermann. New York: Robert Appleton Company, 1911. Accessed August 9, 2018 http://www.newadvent.org/cathen/11221b.htm.

Kirkendale, Warren. "New Roads to Old Ideas in Beethoven's 'Missa Solemnis.'" *The Music Quarterly* 56, no. 4 (1970): 665-701. Accessed August 9, 2018. https://www.jstor.org/stable/740932.

Lewis and Charles Short. *A Latin Dictionary*. Oxford: Clarendon Press, 1955.

Liszt, Franz. *Christus*. Edited by David Friddle. Kassel: Bärenreiter, 2008.

Macdonald, Hugh. "Symphonic Poem." *Grove Music Online*. Accessed June 10, 2016. https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.27250.

Merrick, Paul. *Revolution and Religion in the Music of Liszt*. Cambridge: Cambridge University Press, 1987.

Nott, Charles C. *The Seven Great Hymns of the Mediaeval Church*. New York: A.D.F. Randolph, 1867.

Paul VI. *Apostolicam Actuositatem* [Decree on the Apostolate of the Laity]. Vatican website. November 18, 1965. Accessed June 28, 2018. http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_decree_19651118_apostolicam-actuositatem_en.html.

Pius XII. *Mediator Dei* [Encyclical on the Sacred Liturgy]. Vatican website. November 20, 1947. Accessed June 25, 2018. http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.html.

Saffle, Michael. "Sacred Choral Works." In *The Liszt Companion*, edited by Ben Arnold, 335-364. Westport: Greenwood Press, 2002.

Second Vatican Council. *Musicam Sacram* [Instruction on Music in the Liturgy]. Vatican website. March 5, 1967. Accessed June 25, 2018. http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html.

Smither, Howard. *A History of the Oratorio*. Vol. 4, *The Oratorio in the Nineteenth and Twentieth Centuries*. Chapel Hill: The University of North Carolina Press, 2000.

"The Letter to the Ephesians." United States Conference of Catholic Bishops (USCCB) Website. Accessed June 28, 2018. http://www.usccb.org/bible/ephesians/0.

Todd, Larry R. "The 'Unwelcome Guest' Regaled: Franz Liszt and the Augmented Triad." *19th-Century Music* 12, no. 2 (1988): 93-115. Accessed April 28, 2018. http://www.jstor.org.proxyiub.uits.iu.edu/stable/746735.

Walker, Alan. *Franz Liszt*. Vol. 3, *The Final Years*. New York: Alfred A. Knopf, Inc., 1996.

Walker, Alan. *Reflections on Liszt*. Ithaca: Cornell University Press, 2005.